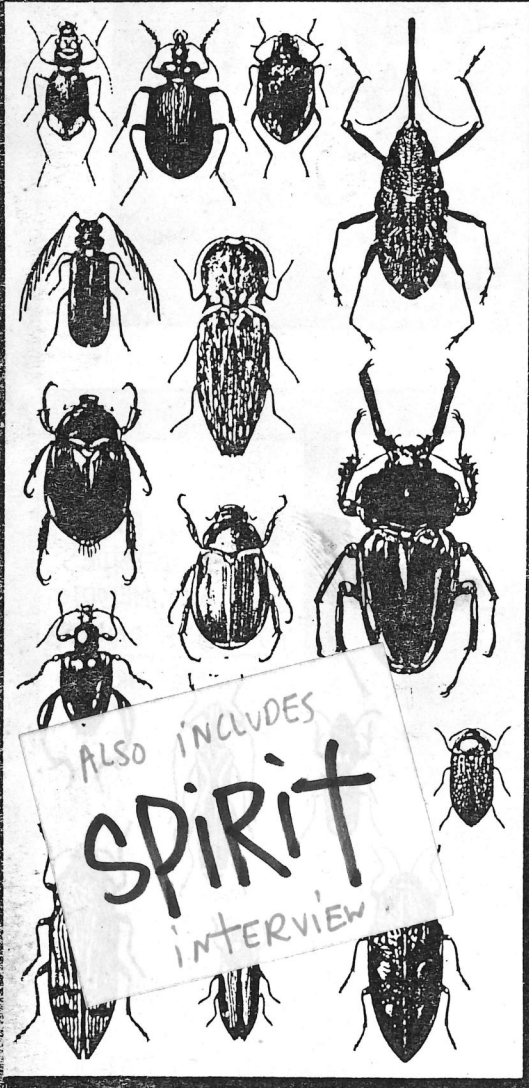
87/100

QUICKBUCK



FREE ISSUE #1

LOS CRUDOS

NINETEEN EIGHTY FOUR

PICNICK

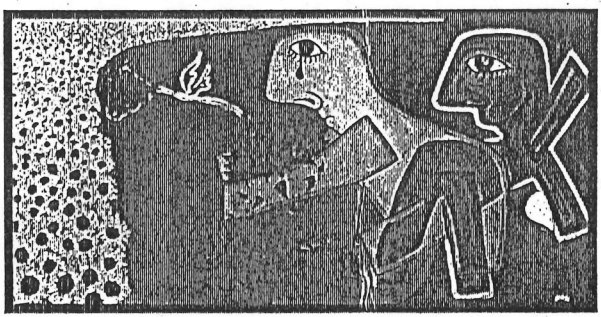
ALSO INCLUDES SPIRIT INTERVIEW

PLUS REVIEWS, FREE DOGMA... ETC.

bollard

debut C.D: "Happy Never After."

bollard



Happy Never After

14 SONGS FROM ONE OF ADELAIDES BEST D.I.Y. MELODIC POP-PUNK BANDS.

$15 POST PAID. WRITE TO NICK - C/O 4 BRISTOL STREET - EASTWOOD S.A. 5063 AUSTRALIA.

ALSO AVAILABLE THROUGH SPIRAL OBJECTIVE MAIL ORDER - AND BIG STAR RECORDS & PNUEMATIC RECORDS

GREETINGS AND WELCOME TO THE FIRST ISSUE OF 'QUICK BUCK'. FIRSTLY, SORRY TO SOME FOLKS FOR THE DELAYS - TIME MANAGEMENT IS NOT A GIFT THAT I POSSESS. O.K, ABOUT THIS ZINE - IT'S AT THE MOMENT PRETTY MUCH A ONE PERSON SHOW BUT HOPEFULLY THINGS WILL CHANGE WITH TIME. I PUT IT TOGETHER IN MY COLD OFFICE (BEDROOM) IN GAWLER - SOUTH AUSTRALIA. AS AN OUTLET FOR SOME IDEAS AND AS A WAY OF COVERING BANDS, ARTISTS AND PEOPLE WHO (IN ONE WAY OR ANOTHER) INSPIRE OR INTRIGUE ME. THERE REALLY ISN'T ONE FOCUS OF THIS ZINE - OTHER THAN COVERING BANDS, ARTISTS ETC. WHO IN SOME WAY WORK ACCORDING TO A DIY ETHIC. SO THE MUSICAL CONTENT MAY VARY FROM TIME TO TIME - AS DIY IS NOT EXCLUSIVE TO ONE GENRE OR SCENE. I'm INTERESTED IN ANYBODY WHO WOULD LIKE TO CONTRIBUTE IN ONE WAY OR ANOTHER - WHETHER IT'S ART, ARTICLES, REVIEWS ETC. DON'T FEEL LIMITED BY DISTANCE! (MY EMAIL ADDRESS IS PROVIDED BELOW). REVIEWS IN THIS ISSUE WERE PRETTY MUCH LIMITED BY WHAT I HAVE PURCHASED (OR BORROWED) LATELY. IF ANYONE WANTS THEIR STUFF REVIEWED SEND IT TO MY P.O. BOX AND I'LL BE SURE TO INCLUDE IT IN THE NEXT ISSUE, THAT INCLUDES DEMOS, ZINES, COMICS AND RECORDS / C.D.'S. DUE TO THE LIMITED FUNDS THAT I HAVE (DON'T HAVE) AND THE GOAL OF KEEPING THIS TOTALLY FREE (EXCEPT FOR POSTAGE - SORRY!) I WANT TO ENCOURAGE BANDS, LABELS, ZINES & DISTRO'S TO USE QUICKBUCK AS A CHEAP WAY OF GAINING SOME ADVERTISING - SO IN FUTURE I PLAN TO SLUG PEOPLE FOR ADS. RATES WILL BE FEATURED SOMEWHERE IN THE ZINE - I WANT TO KEEP THEM AS LOW AS POSSIBLE SO THAT ANYONE CAN AFFORD SOME PRESS. IT'S NOT SOMETHING THAT I REALLY WANTED TO DO - SO IF YOU WANT TO TRADE, BARTER OR JUST PLAIN BEG - GET IN TOUCH (I JUST THOUGHT IT WOULD HELP IN COVERING POSTAGE COSTS - TO REMAIN TOTALLY FREE) FEEL FREE TO GET IN TOUCH - I ♥ MAIL

THANKS FOR READING - TAKE CARE - DAVID ☺

QUICK BUCK P.O. BOX 915 GAWLER 5118 · SOUTH AUSTRALIA | email - bakedbean@goplay.com

LOVE AND THANKS TO THE FOLLOWING...

Jay, Adam, Scott and Kade from **SPIRIT** for the inspiration and interview (of course), Ebro and **LOS CRUDOS** (for being so nice), **PICNICK** (aka Nick "Fiery Bear") for encouragement, art, the interview and for putting up with me!, **Tom** and **Jordan** and **NINETEEN EIGHTY FOUR** for your patience and help guys!, **Greg Wood** – for the encouragement, support, email and for liking my scones, **Heather** and my surrogate family for the orange juice, proof reading and endless favours, **Kath** (tank you dute!) and **Cristian** (Dogma) for free food and baby sitting, **Josh** (Penfold Press) and **Alex P.** for giving me the strength to finger point at shows, **Rohan** and Pneumatic Records, **Peter Wood**, FOOD NOT BOMBERS in Adelaide and worldwide!!!, **Ralph** at Animal Lib. S.A., WILDCAT COLLECTIVE, Monsanto for being soooo helpful (hmmm) and the countless bands, zines, distro's and fine folk who have in one way or another helped in the creation of this monstrosity! **I LOVE YOU ALL!** (sounds like I have won an Oscar! (pty ltd)..... Oh yeah and my family too!

NEWS.

- DEKALB BAND CHARLES BRONSON HAVE DISBANDED ON GOOD TERMS DUE TO VOCALIST MARK LEAVING DEKALB TO ATTEND GRADUATE SCHOOL IN NEW YORK. EBRO CONTINUES TO DRUM IN LOS CRUDOS AND IS ALSO IN MK ULTRA. I'm NOT SURE WHAT THE OTHER GUYS ARE UP TO...

- ADELAIDE DIY MISFITS BOLLARD HAVE ALSO BROKEN UP. AFTER 3 YEARS AND PLAYING WITH BANDS SUCH AS PROPAGANDHI, ALL YOU CAN EAT AND HORACE PINKER IT'S A PITY TO SEE THEM GO - AS THEY WERE ONE OF MY FAVOURITE BANDS. SANDY CONTINUES TO DRUM IN THE MOONIES AND PAUL IS STILL IN FLAT STANLEY AND A NUMBER OF OTHER THINGS - INCLUDING HIS OWN SOLO STUFF. NICK IS JAMMING OUT SOME NEW SONGS WITH TWO SHADY CHARACTERS UNDER THE GUISE OF FIERY BEAR. HE ALSO CONTINUES TO PUT OUT HIS ART - NOW IN THE FORM OF T-SHIRTS. BOLLARDS' DEBUT C.D. IS STILL AVAILABLE - 14 TRACKS REMINISCENT OF 'UNFUN' ERA JAWBREAKER.

- IN RELATION TO JAWBREAKER, EX-JAWBREAKER SINGER/GUITARIST BLAKE IS NOW PLAYING IN A BAND KNOWN AS JETS TO BRAZIL - FEATURING MEMBERS OF TEXAS IS THE REASON AND ICEBURN - NO NEWS OF ANY RECORDINGS THOUGH...

- BURNED UP, BLED DRY HAVE A NEW 7 INCH COMING OUT ON SLAP A HAM WHICH I AM HANGING OUT TO HEAR. IF THEIR FIRST 7 INCH IS ANYTHING TO GO BY, THIS WILL BE ONE INTENSE, SCARY RELEASE FER SURE!

- OUTPUNK ZINE/RECS. ALSO SEEMS TO HAVE DISAPPEARED - ALTHOUGH MATT IS APPARENTLY GETTING SOMETHING NEW UP AND RUNNING - ANY INFO. WOULD BE APPRECIATED.

- DRIVE LIKE JEHU ARE ALSO NOW A PART OF HISTORY TOO. I DON'T HAVE ANY DETAILS OTHER THAN CONFIRMATION (THAT SOUNDS IMPORTANT) THAT THEY NO LONGER EXIST.

- SPIRIT ARE SOON TO RELEASE THEIR DEBUT 7 INCH ON A SHARED SLAB OF VINYL BETWEEN PENFOLD RECORDS AND SPIRAL OBJECTIVE. I WAS LUCKY ENOUGH TO GET A COPY OF THE RECORDING AND IT'S GREAT! FOR MORE INFO. CHECK THEIR INTERVIEW THAT IS SOMEWHERE AMONG THESE PAGES.

- PENFOLD PRESS IS IN FULL SWING. JOSH IS WORKING ON ISSUE ONE (AFTER THE DEMISE OF STOOP) AND IT SHOULD BE OUT SOONISH AND ABSOLUTELY FREE!. HE IS STILL LOOKING FOR CONTRIBUTORS AND AD'S - SO GET IN TOUCH WITH HIM VIA THE ADDRESS FEATURED ON THE UPDATE IN THIS ISSUE. OH YEAH, PENFOLD PRESS/RECORDS WILL BE (IN PART) RESPONSIBLE FOR THE SPIRIT RELEASE. WOO HOO!

More News...

- Yokel/Piss Poor split 7inch has finally come out on Organic Records. This is one pissed off, intense listen indeed. A repeat player on my turntable at the moment. A few people have told me that future Organic releases include a split with Swedish band DS-13 and Heads Kicked Off, a Fallout release and another split with a Canadian band and Spirit. Distributed through Spiral Objective.

- Rumours of a benefit show being held in a barn in Adelaide's north are slowly gaining momentum. Plans for a date in spring are being discussed depending on the amount of interest that it generates. Camping sites are being discussed to accomodate for those who may travel some distance to attend the show. At the moment it may work as a funraiser for Food Not Bombs, but it is still in its formative stages. Any bands, travellers and other interested folk (from anywhere) should contact Josh @ Penfold Press or myself at Quick Buck for more details.

- Ridge and Taylor are finally having a baby. The Bold and the Beautiful cast members are keeping me posted and are apparently looking for names for this fictitious bundle of collagen. If anyone has any ideas - mail me (remember Thorn is already taken!) Possible names include - Stone, Duke, Dwight, Steele, Crystal, Jade and any other names that convey images of power, beauty and mystique. (Or minerals and building materials)

Other stuff that rocks my world... (other than Bold & Beautiful and Breakers)

Nineteen Eighty Four live, New Age Burnouts live, Heads Kicked Off live, One Nation and Nazis Dead, Stoop Zine, Kath's Soup, Unreleased Bollard Tracks - So uplifting and catchy - Bug Nick to release them!, "Soul Machine" by The Denison/Kimball Trio (it's an olay but...), Mobile (live), Swallowing Shit "Let my struggling..." 7inch, Anything by Charles Bronson or C.R., Jumping in Puddles, Rebuilding my faith in the Adelaide Public Transport service, H-Block (live) and dancing at their show without being hurt, bothered or bored - Smiles on Faces, My friends being so accomodating - Free food and furniture to crash on, The number of politically vocal bands that are emerging in Adelaide (and elsewhere), Warren Conservation Park, Arguing with folks who are so-called "Green" activists only to expose them as speciest, narrow minded prats, Portastatic (anything), Coughing up Legomen zine, Los Crudos L.P., Drop Dead Discography L.P., Price of Silence live - whenever all members are in the one city at once, Anything by Behead the Prophet, Cooking Vegan food for others, Admitting that I have a caffeine dependency and a spelling defficiency, Cacti plants

- Is this another thank you list in disguise? -

IMPORTANT NEWS! This flyer officially announces the end of Stoop & it's rebirth under the name of Penfold Press! What's this, you ask? Well, since receiving Issue #3 back from the printers I decided I was sick of the way this zine is being approached by me & totally wanted a change, but unfortunately it was too late to notify you all in the actual zine, so I've made up all these flyers to give you the low down on what's happening to Stoop. There's a lot of explaining as to why it's all happening and I'll cover all that in detail in the first issue of P.P., but for now I'll just tell you the important stuff & sum up the reason with - I was fed up with a few aspects of bringing out a zine such as Stoop and basically felt like changing the whole format, direction, frequency of the zine and become totally independent and D.I.Y. (no more dodgy printers fuck ups and wasted money), so why not start fresh with a new name and all? Now, the first, most important change of the zine is - it's gonna be FREE!! Totally free. Good news, huh? It'll be available all over the place (cool indie record stores, given out thru distros/mailorders/labels, handed out at shows all over Oz, thru the post, overseas, other zines, etc.) and printed in the hundreds upon hundreds upon hundreds! Totally free!! The format is now gonna be just be a bunch of A3 pages (yeah, big ones like a newspaper) that'll be absolutely crammed full of cool stuff and brought out every two months! Yes, every two months there will be a brand new one being distributed all over Oz and overseas too! It'll look nice and slick, and will features loads of awesome stuff. Features include: lots of writings/columns by people around Oz and o/s, record and zine reviews, loads of nice live photos, a couple of interviews, art/comix, ads & a huge free classifieds section all squashed into each issue. It'll sorta be like Slug & Lettuce on a much smaller scale & with more variety. Those two last things I mentioned are what I really want to let everybody know about, the ads & free classifieds. ADVERTISING: Because the zine will be free & available all over the place, how do you expect us to afford to pay for all the postage & printing up hundreds & hundreds & hundreds of copies every time? That's where ads come in. Ad payments will be the only money we see, so selling advert space will be what keeps this baby going on a frequent basis (& for FREE). Because I strongly support indie/D.I.Y. folk in all areas, I really want to encourage them to use P.P. as a cheap, easy & reliable way to promote what they have to offer & make them the driving force behind the publication. That's why advertising will remain dirt cheap & easily affordable so that anyone can throw together an ad, run it & have hundreds & hundreds of folk around Oz and o/s see it without having to pay a dime. The more ads I sell each issue, the more the print-run and page count will go up each time. I've already had a lot of people showing interest in running ads, so why don't you do the same? (you know you wanna). Look at the rates!!! By the way, as usual ad space is very limited, so book your spot fast! CLASSIFIEDS: Classifieds are totally FREE for anyone, so if you have a message (maybe you want to sell some records, find some records, promote your new zine, record, demo, comic, let people know about upcoming meetings, rallies, shows, etc, trade stuff, find band members, set up tours, whatever) just keep it short & to the point & drop it to me via mail, email, or leave a message (clearly) via phone. I'll only *not* run it if I have a strong reason not to - just don't be an arsehole. As I said, it's totally FREE & will get out to hundreds of people, so why not? Confused? Just keep sending all your stuff to the Stoop address & it'll all be included in Penfold Press (stuff for review, ads, contributions, classifieds, etc). Oh yeah, the zine will still be a music based thing (punk-HC-pop-emo-ska-whatever) & will have loads of the usual Stoopidness. Thanks for hearing me out & get involved! - josh

ADVERTISING RATES:
2½" x 2½" = $5
2½" x 5" = $8
2½" x 10" or 5" x 5" = $15
5" x 7½" (fit A5) = $25
7½" x 10" (fit A4) = $50
Remember, all money things made out to Josh Petherick.

Deadline for Penfold Press #1 will be about late June.

email: dougpeth@ozemail.com.au

STOOP/PENFOLD PRESS: 123 Main Road, Glenalta, SA 5052, Australia.

stoop issue #3 out now... only $2 (oz) / $3 (us) world

LETTERS.

THIS IS ONLY THE FIRST ISSUE - SO, OBVIOUSLY THIS IS PRETTY DAMNED POINTLESS. ALTHOUGH I RECEIVED THIS LETTER FROM EVE, WHO HEARD ABOUT MY BOLD AND BEAUTIFUL FETISH. SORRY, EVE, MY RESPONSE IS KIND OF BRIEF BUT ROCCO REALLY SUCKED - I THINK YOU'RE A BIT OF DEAD BEAT FOR EVEN GIVING A SHIT WHAT HAPPENED TO HIM - BUT HIS DROP DEAD GOOD LOOKS AND BAD ASS DRESS SENSE ARE [redacted] REDEEMING QUALITIE

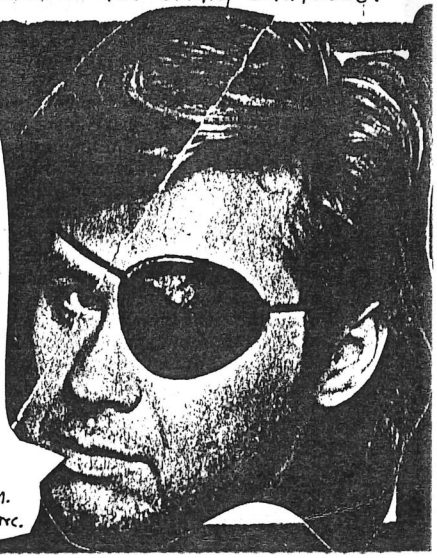
Who played the punk character Rocco Garner and what is he doing now?
Eve, West Meadows, Vic.

Bryan Genesse played Rocco during The *Bold And The Beautiful's* early days. He was born in Canada on March 20, 1968. Bryan left B&B in mid-1989 after appearing in the John Ritter movie *Skin Deep*. He currently stars in a night-time series called *Street Justice* where he gets the chance to show off his martial arts skills.

Bryan Genesse.

·LATE BREAKING NEWS·

EVE, I HEARD THAT BRYAN QUIT STREET JUSTICE BECAUSE HE WANTED TO TACKLE MORE CHALLENGING SUBJECT MATTER. I HEAR THAT HE IS TEAMING UP WITH EX-PARTRIDGE FAMILY, JAILBIRD AND INFOMERCIAL STAR DANNY BONADUCE. STAY TUNED!.



"WANT TO PLACE AN AD. IN QUICK BUCK, MATEY? DIRRT CHEAP RATES APPLY FORRR INTERESTED LAND LUBBERS AND DASTARDLY SEA DOGS ALIKE!"

BACK COVER · $12
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} TRADES ARRRRE O.K. THROUGH PRIORRR AGREEMENT! I WOULD ACCEPT RUM IF I REALLY WAS A PIRATE.

"NOW LOOK INTO ME ONE GOOD EYE AND TRY AND TELL ME THAT AIN'T RRREASONABLE"

- FIRST IN, SCORES A FREE EYE GARMENT, AS WORN BY OLD PATCHY BOY HERE. ARRR! ARRR!
- I RESERVE THE RIGHT TO INFORM YOUR FAMILY AND FRIENDS THAT YOU ARE CAPABLE OF SINKING TO SUCH LOWS - SUCH AS ADVERTISING IN THIS PUBLICATION - "ARRR" IS A REGISTERED TM. OF PIRATES 2000 INC.

LOS CRUDOS

My first encounter with Chicago hardcore band LOS CRUDOS was via the telephone on a sunny Tuesday afternoon.(I was actually hoping to talk to Ebro about CHARLES BRONSON but he informed me that they had broken up, this is by no means a second choice situation!) I woke Ebro, the drummer, at around midnight unaware of the enormous time difference, he was totally cool about it I might add. Luckily Ebro was nice enough to agree to talk to me again and I called back at a better time (after I had worked out the time difference). I would like to firstly thank Ebro for being so nice about it all, thanks heaps! I first heard LOS CRUDOS on three d radio (Adelaide) on SMASH IT UP (Saturdays 8-10 p.m.) so in part I have the programmer Mark to thank for this. Due to time constraints and the fact that overseas calls are charged at a around one dollar per minute the following interview is a little brief, sorry. (the sections that are prefixed with two stars ** are for the parts of the tape that went a bit funny but I tried to salvage what was still audible without changing the context or dialogue contained)

MARTIN.

photo stolen from internet.

How long have LOS CRUDOS been around for now?

LOS CRUDOS started about 7 years ago, in about 1991; I just joined the band about two years ago but Martin, the singer, used to run a fanzine called "WHAT THE FUCK?" He used to put on shows doing stuff within the scene and the other guys were in a band called "FUCK THE BUERACRACY'. They released a seven-inch and they were talking to Martin because they wanted to do like a side project band that was in Spanish because they're all from the same neighbourhood in Chicago, an all Latino neighbourhood. They wanted to do songs that dealt with issues in the community and sing in Spanish because it's their native language basically. They just wanted to able to convey their ideas in that language and that's why they started the band. It's just been going on from then. There have been a few member changes, I think I'm like the fourth drummer now. Two of the drummers were just for tours and the first drummer wanted to do other stuff and wanted to play other types of music, he's still doing that now. We're on our third bassist now too, because the other two, well, there were just problems within the band. So right now it's all going pretty well; every one in the band is getting along. I don't know, I think that every one is real happy with the music and the way everything is going with the band at the moment.

So, who have you been playing with lately?

Well we just played a show last Sunday with a band called DEATHREAT, from Memphis, it's the guys from HIS HERO IS GONE, it's like their side project band. It's fast, hardcore stuff which is pretty good. We're about to play a show with DEVOID OF FAITH out here in May. I don't know, we play with all different types of bands. We've toured a lot; we've gone to Japan, Europe and South America so we've gotten to play with all types of bands. We usually play with hardcore bands and stuff but we wouldn't limit ourselves to playing with just that. We've played shows for things that are going on in the community, that have different types of groups playing that are like Latino groups and stuff. So we've played other shows but we primarily play hardcore/punk shows.

How long ago did the SPITBOY (Ebullition recs.) split come out?

I think that it was about three or four years ago maybe (before Ebro joined the band) It was in between, like a transition between the first drummer and Martin, the singer, he played the drums on that record because they didn't have a drummer at the time. I joined the band, I think, a couple of months after that, I play on the new album and a few comp. songs and stuff like that.

Who runs the record label that the albums are released through?

That's mainly Martin, Martin usually deals with everything having to do with that, just like the distribution and pressing it and everything. We help him out a lot because he likes to do a lot of things with hand screening record covers. So we usually help him out with putting it together and all of that, but he's the one who usually kind of oversees everything and it's pretty much his label.

(I started to tell Ebro that I hadn't seen much LOS CRUDOS stuff here in Australia except through SPIRAL OBJECTIVE) **From what I've seen and read do you have like two L.P's out before the new one?** (I ATTENDED THE RUPERT MURDOCH APPROVED SCHOOL OF RESEARCH·O·K.?)

Alright the discography basically is a seven inch, their first seven inch (sorry Ebro, I couldn't spell the titles) then there was a split with a band called HUASIPUNGO from New York and then they did a split with MANUMISSION. Then they did a second seven-inch and then the split with SPITBOY and then our new album came out about a year ago. There's also a lot of comp. songs as well and they did a demo way before the first seven inch. Martin is going to put out a record of all of the seven inches and the splits and comp. songs on it because a lot of the stuff is out of print now. He's going to put out a twelve inch so that people can get that stuff again.

So Martin obviously writes all of the lyrics (?)

Yeah, the members have written lyrics, our guitarist and our old bass player they've written lyrics as well. It's not mainly him who does it, he writes most of the lyrics but any one in the band can be able to do it. Everyone else kind of works on the music and stuff, but Jose the guitarist and the old bass player have written lyrics too but Martin is the one who has mainly written them. It's usually about stuff like dealing with stuff that goes on in the Latino community that's happened that way because Martin is from Uruguay in South America. He's written about stuff that's gone on down there, the first record dealt more with things having to do with military dictatorships that have gone on down in South America. Lately he has been writing more about things that are going on in the neighbourhood that they live in and personal issues like... well I mean personal as in political issues basically. Yeah, so he's been doing more of that.

Is the majority of the lyrical content the shared view of the whole band?

Yeah, we all talk about it. After he (Martin) or someone else has written lyrics they'll read them to us or tells us what they're about and everyone in the band pretty much agree on it. It's pretty much our same views, there's certain things like Martin is a homosexual and he has written songs about being a homosexual and the things that he has had to deal with but none of the rest of us are homosexual so that's the only thing that is a little different , we don't have a problem with it. We all pretty much have the same views about stuff but a lot of people think that Martin is the only one who really cares about stuff but no one really makes the effort to talk to the rest of us (laughs). I mean I can understand that because he's the one expressing himself so obviously they're going to go and ask him about stuff. I guess I've heard complaints from people, not to my face directly, but through other people that the rest of us don't care about it but it's like we wouldn't be in the band if we didn't care about it.

photo taken by Scott Bilby

stolen by me - via the internet!

Do you come into contact with many people who just aren't interested in the lyrical content of the songs, like they're only in it for the sake of hearing fast, hardcore?

Yeah, there's people that come to shows that are like that. Like in the U.S at least I think that a lot of people know what we're about and they know that Martin talks a lot about the stuff that he sings about, you know, at shows. It's not like a show just for the sake of being there a lot of people in the U.S know that and they know what to expect when they come to see us. We do get people there at shows who are just there to see a fast, hardcore band, you know, which is fine if that's what they're into but hopefully they're able to get something more out of it by coming to see us live. Like when we were in Europe people like knew about us but a lot of people didn't know what we were about. We had people like yelling at us and telling us to shut up and play and stuff like that so I guess that not a lot of people know what we're about but a lot of people, at least in the U.S. do so I think that they know what to expect. I think that people who are into the musical aspect if they're able to get something more out of it either through the lyrics or Martin talking or whatever then I think that that is good. That's definitely what the band is about, it's about that more than just the musical aspect of it.

at this point we started talking about PRICE OF SILENCE and other bands and I told Ebro about singers (like Greg from P.O.S) being criticised by gits in the crowd for talking in between songs. I told him about one particular show (Flinders Uni Feb.27 all ages- I think) where I heard people yell stuff like "straight edge fucker" and "fag lovers" in accordance to whatever song Greg was introducing and the same people proceeded to sing along with the lyrics.

When we were in England we had people that yelled stuff like that. I don't know, I think that there is a point that you get to when you have been listening to hardcore and punk stuff for a while when you need to get more out of it than the musical aspect of it because I think a lot of people get burnt out on just the music. I mean the music is important but some thing that has been important to the scene for at least...well since like 1980 or like even with CRASS and stuff, the politics, you know, there's more to it than just fast music. I think that a lot of kids that get into it don't realise that but as you get more into it you start to pick up on the ideas. You start to realise that maybe there's more to it than the music. I think that people who are only into the musical aspect they either go and start doing other things or they stop listening to it. The music is important but so are the ideas, because there's a lot of music that I think is good but it doesn't say anything you know (laughs). It doesn't speak to me at all or it doesn't offer any new ideas and that's what's unique to punk and hardcore and that's why it is important. It's too bad that people think like "I'm gonna go and slam dance or mosh" or whatever and that's all that they get out of it, you know?. So hopefully people grow up and start to realise it.

*** once again we began to talk about the previously mentioned all ages show and I told Ebro about the P.A and lights going off (after Greg talked about people calming down and just having a good time) and that kids grabbed the lighting rig and how rough people were getting.** We also discussed the lack of venues willing to put on shows and discussion of boycotting a certain venue/s***

It's pretty bad that there are certain areas in which people put on shows that don't really care about punk at all. I think that that only leads to problems because the people that own the club and the kids that are putting on the shows and the bands that are playing all have different ideas about what a show should be all about. Like, if the people who own the club aren't into it they just want to make money and they don't understand that there shouldn't be crash barriers or there shouldn't be some big light show (laughs) and there shouldn't be all of the stupid shit that you just don't need. It's pretty bad when you can't find a place because in the U.S. it's pretty easy because we have a lot of options to do shows. Like, people will either have them at a house or at veterans hall or something. They can just rent a place out so it's pretty easy to find a place. But when we were in Japan the only place that we could go through to do shows were like big rock and roll clubs and stuff. So like when we played there, there was like a big light show and other stuff that we didn't want or need. It was kind of silly but if that's all that they can do than that's all that they can do at least they're trying to do something, you know? It's hard when you don't have the accessibility to places that are more like-minded with what you want to do.

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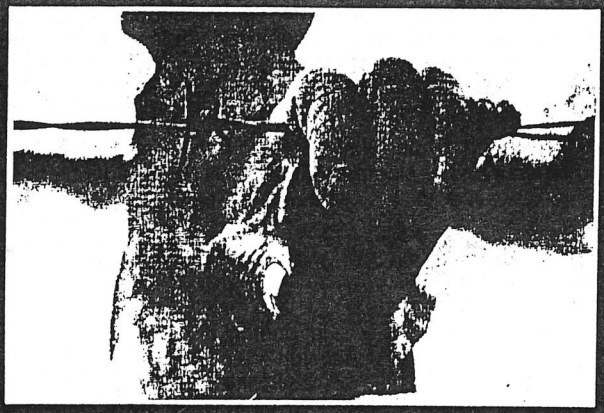
CRUDOS



So what happened to CHARLES BRONSON? (Ebro used to drum in C.B)

CHARLES BRONSON broke up because our singer Mark he moved away. He started going to graduate school in New York City, so that's what he's doing right now we figured. We had fun while it lasted, I don't know, we didn't want the band to keep on going on and flogging a dead horse (laughs). So we had fun while we were doing it and we didn't want to get any one else to sing so we figured that we'd break up, you know? We were all doing other stuff with other bands and other stuff in our lives, we've got other stuff to worry about. We had a good time and we were happy with what we were doing around the time that we broke up. I'd rather break up being happy with it rather than letting it get to the point were I didn't like it any more.

So what do you do outside of LOS CRUDOS do you study or...?

Yeah, I go to school at the university that's in the town that I live in and I work at the University book store. I also play in LOS CRUDOS and another band called MK ULTRA, who come from around here and that's about it (laughs) I don't really have much time for any other stuff. I try to do other stuff like book shows and stuff like that but some times I don't have time to do it and other times I don't have the motivation (laughs) I need to get a little more motivated sometimes but that's pretty much what I do. Everyone else in LOS CRUDOS either, you know, Martin he goes to school, right now he's getting his masters degree. Juan and Jose, the bass player and the guitar player, they both work. We're all doing other stuff, we all have lives outside of the band (laughs) ** *I asked Ebro about his thoughts about musicians being perceived by the public as uneducated dead-beats and we talked about a few exceptions to the rule* **

You know there are some bands that want to make their band their livelihood and have that be their job and it's all that they do. With LOS CRUDOS it's something that we enjoy doing and we think that it's good for a release and as a way of communicating with people but I don't think that it's something that we would like to turn into our job. If we had the chance to go on a big label and all of that we wouldn't do it. We like being in control of what we do and what we release and having a hand in all the aspects of what we do, it's basically what we like doing. We all have lives and I don't think that the band would, you know, ever become our lives, we all do a lot of other stuff.

Is there anything that you listen to outside of punk and hardcore that would surprise people?

I listen to a lot of hip-hop because I listened to a lot of hip-hop before I got into punk and stuff. I don't know, as I grown older I've become more open minded with what I like, so I like bands like THE SMITHS and JOY DIVISION and I can enjoy bands like that but when I was younger I would have said "fuck that shit", because it's not fast or whatever, but now I like different types of stuff. There are certain types of techno and dance music that I can enjoy too, I don't know, I don't really look down on any particular stuff because it's part of another genre or whatever, if I hear it and I like it, then I like it (laughs). Everyone in the band listens to different types of stuff, you know we all like listening to hardcore and punk but...Martin listens to a lot of dance music and folk music every one listens to different stuff.

Who inspired you as a child as in People, Bands or otherwise? I asked Ebro this but then butted in and asked what he studied****

Right now I'm doing computer design it's like a graphic design type of thing. I'm kind of like playing around with that right now, I think that's what I want to do but there's certain other things that I might end up doing. When I was younger, in terms of bands, I've been listening to this since I was really young, since I was eleven years old or something. So I guess that a band that has always kind of inspired me and still does when I listen to it is MINOR THREAT. A lot of the ideas and the music and everything is something that I related to pretty easily it still inspires me when I listen to it, so in terms of punk I think that that is definitely it. When I think about it now, there's a lot of people that I know now that I find really inspiring. Like the guys in SEEIN' RED from Holland they're all in about their mid-thirties or late- thirties and they've been playing in bands since they were like twenty years old like in punk bands. They still have the same ideas and they've grown with hardcore instead of growing out of it which is what I think that a lot of people do. I find that pretty inspiring because they still live their lives the same way, they all have their own lives, obviously, but they still have the same ideas about politics and the way that they should live their lives in terms of not fucking over other people and that's pretty inspiring. I think that a lot of people use growing up as an excuse to kind of give up on their idealism, like their ability to do stuff. I think that the guys in SEEIN' RED have kept in step with what they've been saying for the past twenty years. I think that that's really cool and they're all really nice people, they're great people.** Ebro told me some stuff about SEEIN' RED and L'ARM and the politics of the band and their slant on straight edge**

The city that you live in, is that Dekalb?

Yeah' that's the town that I live in and that's where the university that I go to is. It's about an hour west of Chicago, I have to commute in to go to practise but it's not that bad. There isn't really much going on around here (laughs)

Is it reasonably small?

Yeah, with the university here it's gotten more people but it's a town of about thirty thousand people or so without the students. It's slowly turning into more of a suburb of Chicago, like they're building more houses and they're going to build a shopping centre and stuff like that, I don't know I'm not really into that idea. When I was growing up it's like being into punk and stuff I had to put up with a lot of backward ideas and people saying shit to me and stuff. I like it better as a small town, like most of the suburbs of Chicago are turning into the same thing. They're all like one big faceless mass of people and apartment complexes and houses that all look the same. I'd rather it (Dekalb) would stay like a small town but things change.

The town that I'm from (Gawler) is about an hour out of the city and some people think that it's out in the country...

It's kind of nice, you know, I like Chicago and stuff but it's kind of nice to get away from a big city (laughs) and come home I'm sure you would probably feel the same way.

Have LOS CRUDOS ever considered coming to Australia?

Yeah, actually we were supposed to when we went to Japan but we didn't have enough time to do it. So, we're planning to go there (here) not this summer but next summer in 1999. So I guess it would be winter there , it will be in our summer so it will be like in maybe July or August of 1999. We're planning on going back to Japan and we wanted to go to Australia and possibly New Zealand too. I'd like to see it so hopefully we can do it. A lot of people from Australia have talked to us, wanting us to come over so I'd really like to do that and I think that we're going to be able to, hopefully it will all come together and stuff.

*** I asked Ebro one last question but the tape stopped. I asked him if he could erase any particular person or event from world history who/what would it be? He said that obviously the holocaust and Hitler would be on the list and some of the dictatorships that have gone on in South America and the rest of the world. He said that it was such a broad question and where would you start, but they would have been on the list- sorry about the ambiguity of the question Ebro****

I would really like to thank Ebro for his help, patience and advice on the fanzine. I was really nervous and wasn't sure how it would turn out but he made things really easy for me, thanks a million Ebro!!!.

HANDS OFF OUR FOOD, YOU BIO-TECH FASCISTS!

This is by no means a "new issue" nor am I breaking into any new, dangerous territory that I have blindly stumbled upon. However, I've recently learnt that a corporation, named MONSANTO, has been producing and distributing genetically modified soya plants for plantation and sale to the Australian public (and the world). The soya plants in question (the Roundup Ready Soybean), to the best of my understanding, have been genetically manipulated to resist the herbicide known as ROUND UP. Roundup is a chemical that Monsanto have a patent on, that accounts for 15% of Monsanto's total sales! (*Greenpeace report- "Not ready for Roundup"*). I spoke to Monsanto's public relations officer based in Melbourne to get my hands on their "factual" description of the technology, but I have not yet heard back!

This issue should not only be of concern to Vegans and Vegetarians. If you are in any way opposed to genetic manipulation and the ethics/arguments behind such technologies then this would probably be of concern to you. There should be more demand for further investigation into the impact that Monsanto is having on the soybean manufacturers / suppliers of Australia. The bulk of the material that I have read concerns the U.S. and European markets but due to the fact that Monsanto are taking a strong hold on the worlds soya production, this is of concern to us all.

- 60 % of processed consumer food products contain soybean material – from margarine to baby food and chocolate bars.
- Roundup Ready Soybeans bring no benefit whatsoever to the consumer —they are not cheaper, tastier or healthier.
- Roundup Ready Soybeans will increase farmer's dependency and use of MONSANTO'S chemical herbicide Roundup.
- Genetically engineered organisms have been known to cross breed with wild plants causing irreversible changes to natural ecosystems.
- Other genetically engineered foods have caused unpredicted allergies, illness and even death.

-Greenpeace report - "Not ready for Roundup"

Since 60% of processed foods contain soybeans or derivatives of soy plants, the consequences of such widespread usage of sketchy technologies are very frightening.

* MONSANTO ALSO APPARENTLY GAVE THE WORLD "AGENT ORANGE" *
(NOT THE BAND YOU FOOL!)

Due to the fact that this is extremely new technology, how can we be sure if it is at all safe? - Bearing in mind that the same corporation is responsible for the manufacture of the Bovine Growth Hormone. One particular idea that scared me about the Monsanto corp. was their recent application for increases of Maximum Residue Levels in their soy crops. The M.R.L. is basically (to the best of my understanding) the prescribed levels of trace elements and toxins found in foods, defined and monitored by governments and the World Health Organisation. Monsanto previously produced a soy plant that was found to be devoid of such residue. Recently, however, Monsanto have applied to legally increase their M.R.L. levels whilst still remaining within the boundaries that the government and W.H.O. define as ***"safe for human consumption."*** I can't understand why a company who can and do produce a toxin free product (if you would call Roundup edible !?!) would want to increase the levels found in their products? To me, it all equates to cost cutting and greater profits.

However this runs deeper than just producing soybeans. According to an article by George Monibot (written for The Guardian Weekly) the same corporation's Vice-President is a "top candidate" to become the commissioner of the food and drug administration (FDA). Is it at all possible that a conflict of interest will arise if he ever assumes such a position, I think so! The threat of genetically engineered foods becoming commonplace is all too real. Only the New York attorney general's office has taken on Monsanto. According to George Monibot, the New York attorney general's office forced the company to withdraw advertisements that [redacted] mislead the public in stating that Roundup is biodegradable and "environmentally friendly". Monsanto insist that within a few years the major staple crops on earth should be genetically engineered *("Watch those beans" – George Monibot)*. With Monsanto in hot pursuit of purchasing many of the worlds leading biotechnology companies, their goal is not entirely out of reach.

So what does it all mean to us, the consumer? The Monsanto corp. (according to their public relations officer) are already supplying soy crops to growers who in turn supply SANITARIUM (among others) with the bulk of their soybeans for production. The implications for all people, not only vegans and vegetarians, are pretty daunting. The fact that SANITARIUM has a strong hold in the number of soy derived - meat / milk alternatives (and other processed foods) that are readily available at local supermarkets, leaves many consumers with little choice and few alternatives. Proposed legislation (Standard A18 of the Australian and New Zealand Food Authority) suggests that those companies who are not involved with the Monsanto corp. or genetically manipulated crops will be able to label their products accordingly. However their proposed legislation seems to be a little vague when describing what actually constitutes "genetically altered" food and widespread protest has come from many groups, including the Gene Ethics Network. In the event of such legislature actually being passed, it still seems extremely unfair to me that those who choose not to exploit such technologies suffer from small setbacks such as development and printing of altered labels – is Monsanto footing the bill for such impositions? I doubt it. The law in this particular area seems to be a little backward.

When European consumers demanded similar labelling, it was met with opposition from not only Monsanto but also the United States Secretary for Agriculture. In an article called "Techno Fascism" by Dr. Vandana Shiva, it is stated that the U.S. secretary for agriculture claimed that imposing such labelling on products was "interference in free trade" and that "sound science should prevail". My way of thinking now leaves me wondering, if it isn't labeled as free of genetically engineered soybeans, is it necessarily derived from genetically altered beans? It is quite confusing and due to the fact that it is only in its infancy maybe things will become more clearly defined as time passes.

All that I can offer as any form of advice (for what its worth) is read labels carefully and look for alternatives. There is already an alternative to SO GOOD soymilk available, called SO NATURAL; it is clearly labeled as being free from genetically modified soy beans. Other "organic" substitutes are also available but once again, laws may need refining before we all can actually comprehend just what the government defines as "organic". It was put to me recently during a conversation about this particular issue, How far due you take these things. It was said that not buying products simply because they are produced from technologies that we do not entirely understand is taking things a little far. I think that genetic engineering is not entirely unsafe, in the case of using genetically produced tissue and cell cultures to elminate vivisection I whole-heartedly support it. However when there are more natural and reliable alternatives available then I see no reason why people shouldn't avoid genetically manipulated products and read labels as if they were avoiding animal derived products. It all comes down to the availability and accessibility of information and your own feelings about the issue itself. If anyone has more information regarding this issue (or similar issues) please contact me at the address on the back cover of the fanzine, THANKS!

For more information on the MONSANTO Corporation call them or see their web site
www.monsanto.com

Or, you could read some other articles that present both sides of the argument, such as –

"*Watch those beans*" by George Monibot for the Guardian Weekly
http://www.guardian.co.uk/gweekly/beans.html

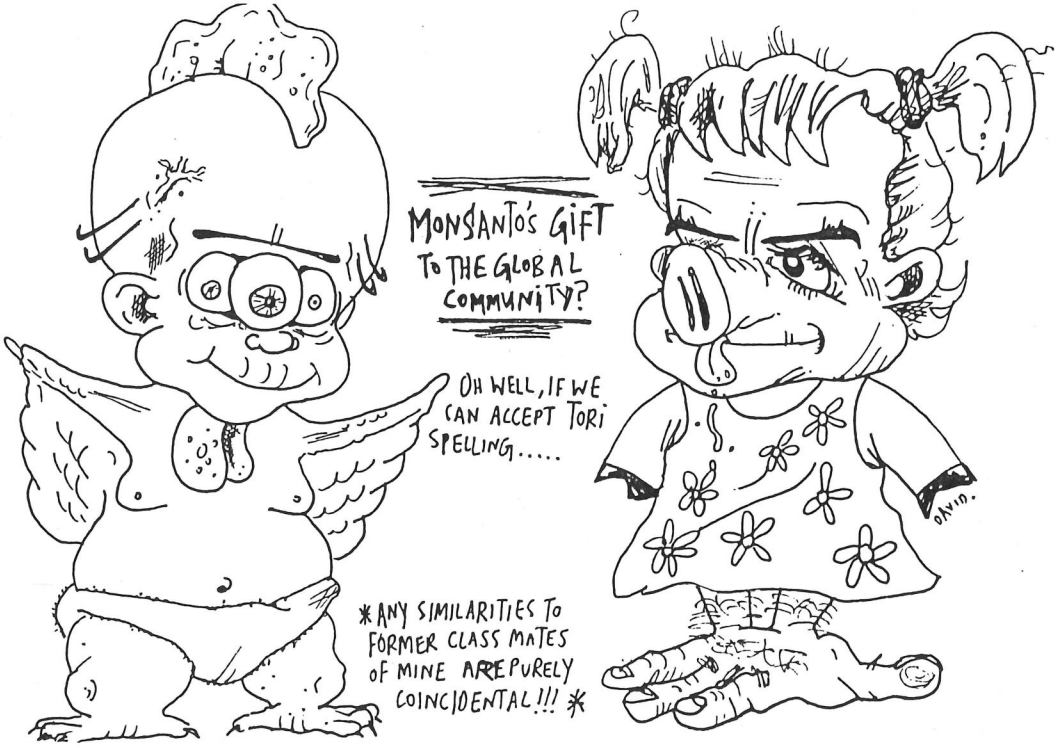
"*GE as Techno-fascism*" by Dr. Vandana Shiva
http://www.gn.apc.org/peacenews/2412/techn.htm
AS WELL AS - "The Enclosure and Recovery of the Commons" by Vandana Shiva et al - Covers Bio-piracy etc.

"Not ready for Roundup – the Dangers of Genetically Engineered Soybeans"
A report by GREENPEACE
http://www.greenpeace.org/~usa/reports/biodiversity/roundup/

Also try contacting the Gen Ethics Network office-

C/- ACF 340 Gore Street, Fitzroy. 3065
Tel: (03) 9416 2222 {Int. +613}
Or Email them at : acfgenet@peg.apc.org
http://www.peg.apc.org/~acfgenet

Alternatively, if you have access to the Internet, use monsanto (in lower case letters) as a word search to find tons of more anti-monsanto articles as well as the articles that they produce themselves.


MONSANTO'S GIFT TO THE GLOBAL COMMUNITY?
OH WELL, IF WE CAN ACCEPT TORI SPELLING.....
*ANY SIMILARITIES TO FORMER CLASS MATES OF MINE ARE PURELY COINCIDENTAL!!! *

"NOTHING IS QUIET ON THE EASTERN FRONT"

East Coast Hardcore compilation 1996
Reservoir Records

I bought this on a particularly gloomy day, from MISSING LINK Records, while I was staying with my sister in Melbourne. I returned to an empty house and proceeded to blast this from the speakers of my brother in laws stereo. This is a pretty heavy, flat out release, with most songs having a running time of around a minute and a half, it doesn't get boring. The album opens with two short blasts from **C.R.** and then proceeds with tracks from **DEVOID OF FAITH, DISSASOCIATE, HALFMAN, BRUTAL TRUTH, COERCION and BLACK ARMY JACKET**. The songs that really stood out for me at least were those of **C.R., EUCHARIST, ASSFACTOR 4, DROP DEAD, JUDAS ISCARIOT, MONSTER X** (not so good production, oh well) and **SUPRESSION**. Most of these were pretty well produced so that worked in their favour as well as being great songs. There are also some samples included in between some songs which adds to the total effect of the album.

The liner notes state that a newsprint fanzine that accompanies the vinyl release is also available for one U.S. dollar post paid, that's pretty damn cool. The other thing that I liked about the comp. was the inclusion of contact addresses for each band. I think that that is pretty important when most of the bands have recordings scattered across a million other labels and it also encourages communication with the bands themselves. The cover art and disk art (on C.d.) I guess have been created in line with the title (that of a famous book about WWI). Overall this is one of the best compilations I have ever bought or heard. It stands out as a great way to hear some bands you may not otherwise hear while obtaining previously unreleased tracks from the bands that you already know and like. 24 tracks in all, averaging 2 songs per band, if this isn't value for money then...

NOTHING'S QUIET ON THE EASTERN FRONT

19 NINETEEN EIGHTY FOUR 84

NINETEEN EIGHTY FOUR ARE A RELATIVELY NEW ADELAIDE HARCORE BAND WHO HAVE RECENTLY CAUGHT MY ATTENTION WITH THEIR POWERFUL MUSIC, LYRIC SHEET DISTRIBUTION (AT SHOWS) AND BETWEEN SONG SPEECHES GIVEN BY TOM, THE SINGER. FEATURING MEMBERS OF DEFUNCT BANDS FORCE FED 9 AND SIX DAYS, N.E.F. PLAY A HEAVY, RHYTHMIC STYLE OF MUSIC THAT SOUNDS A LITTLE LIKE A CROSS BETWEEN CHOKEHOLD AND (TO A LESSER EXTENT) MINE. COUPLED WITH INTENSE, SCREAMED EBULLITION STYLE VOCALS, N.E.F. HAVE STOOD OUT IN MY MIND AS ONE OF ADELAIDE'S MORE INDIVIDUAL, OUTSPOKEN AND YOUNG D.I.Y. BANDS AROUND AT THE MOMENT. I CAUGHT UP WITH TOM AND GUITARIST JORDAN ONE SUNNY FRIDAY AFTERNOON IN THE CITY TO BRING YOU THE FOLLOWING INTERVIEW.....

What's the Nineteen Eighty Four story so far?

TOM : Well, the band existed a while before I got in on it. I don't know how long before...How long had you been jamming?
JORDAN : About a year before you came along..
T : So about July of 96, and then we hooked up with Dizz and this guy who was in a band with Dizz and they wanted a Bass player so I joined the band. Jordan and Ben were in the band and I came along and played bass and we had these two other dudes singing. Then things went really shit and we had singers that never turned up. There was a whole conflict thing in the band and we finished with them in the end of 97 and then I went overseas for a couple of months and when I came back we got Shannon to play bass and I took to singing. Then we got together a few songs and we started playing and that's about all.

Did Shannon join once Force Fed 9 had broken up?

T : Yeah I guess because he was in that, but from what he tells me anyway he wasn't exactly happy in that band anyway. He was looking for something else to do and he's one of my best friends so when I asked him he said yeah.

Is the name is taken from the book by George Orwell, and if so, are you (Tom) a big reader?

T : I guess you could say that, I don't know. When we got rid of the other guys who were singing there was like this big scramble to find a name because we had this other name that wasn't too flash...

What was it?

T : I'd rather not say. Nah, it was SIX DAYS and no one really had any idea of what it stood for so...what did it stand for?
J : It was something to do with the holocaust.
T : Was it Josh who came up with it?
J : No, it was me! (Laughs all round)
T : Anyway, just before I went away I was in a mad rush to find a name and I decided on that I guess because I had read the book around that time.

At your last show I picked up a lyric sheet, is that the kind of communication that you would like to see more of at d.i.y. shows?

T : Yeah, definitely. I don't give a shit about the hardcore scene if it's an apathetic scene. It may as well be another thing where you like, go to a hardcore show instead of going to the footy or something like that. It doesn't mean shit if there is no politics there. If people aren't being made to think and open their minds or if they come away from a show without learning something new or having to think about something new then I don't really see any point in it, to me anyway. That's why I don't really give a shit about things like footy or any sport for that matter. I see it as a heaps important thing, yeah.

I noticed that there's a pretty diverse range of topics covered (lyrically) and I was wondering if it annoys either of you that some people will stand up for animal cruelty and yet they're either sexist, racist or a homophobe? (and vice versa)

T : Yep. That would pretty much be my major issue at the moment. I think that in the Adelaide hardcore scene there is a lot of an influence from American bands. In particular, the new school kind of New York bands...

Like the whole Earth Crisis thing?

T : Yeah, not that I'm kind of digging down on anybody that digs Earth Crisis, it's just that the focus of that whole thing seems to be on straight edge and animal rights and stuff. When you feel so strongly about those things and then you completely ignore the rest of society and the other things that are fucking up, it doesn't really make a lot of sense. Personally I have a lot more respect for somebody that isn't a vegan, or a vegetarian even, but is totally aware of every thing around them and does something like boycott multi-nationals. Rather than someone who is a vegan or whatever and thinks "Yeah animal rights, I'm gonna go and blow up some butchers" and "fuck animal testing"

and yet they support, basically, the system that is so fucked up at the moment.

So what do the two of you do outside of 1984?

J : Uni.
T : Uni.
J : Yeah, that's pretty much it and I'm starting up another band as well and that's about it.
T : I'm at Uni at the moment and that's pretty full on, I don't want it to be but it has to be if want to keep doing it. Apart from that, I like to read a lot, when I can find the motivation. It seems to me that Uni has this effect on me where I have this lack of motivation to do anything and that really pisses me of. If it wasn't there I would be doing a lot more stuff than what I'm doing now. Apart from that I just like reading and hanging out and riding around where I live sabotaging stuff.

I noticed at your last show (all ages – Brighton community centre) that there was a division, like there were people outside who were drunk or whatever who had no intention of coming in and there were people there (inside) who seemed pretty worried about it. Do you want to elaborate on what happened?

T : Yeah, basically with that particular show, the only way that we could hire that place was on the proviso that there was going to be no alcohol consumption on the premises . There seems to be conflict between that and the southern suburbs mentality of the youth basically. Like it seems that if there's something on around that area then you have to go to it and fuck your self up as much as you can. We're just starting out with this thing (all ages d.i.y shows) and I guess that has a lot to do with it because people don't know what to expect from the shows that we're putting on. I guess as the message gets around that it's less of a social gathering and more of a ... I don't think that you can define what the shows are about, but it's a not a party anyway, that's not what it's about. The main thing that we were worried about was property damage because the place that we use is a community centre it's not there exclusively for our own use so we have to take good care of it. Some of the kids, we were a bit worried that they were going to start fucking things up but hopefully as the shows go on and they realise what they're about, that wont be so much of an issue.

So what's happening to prevent a recurrence, are the future shows going to be through the day or what?

T: Yeah, well that was the first ever Saturday night show we've had and obviously there is that connection between Saturday nights and funking yourself up, again, I don't know if it's a southern suburbs thing or an Australian thing or even a world wide thing of most people under the age of 18 or 21 or whatever. I don't know what we're going to do. The police came last time and that wasn't exactly what we wanted to happen although it was good that the police made those people go away it was fucked up because they

were going crazy on their power trips on people half their size. Like we didn't want that shit going on. What happened first was we rang up the community centre security guard to come down and see if he could help us out, it was just one guy and we thought he could help in asking people to move along. They didn't seem too willing to listen to normal people but as soon as that guy got down there he completely flipped and lost his shit. As soon as he got in the car park he rang the police straight away. The police were fucked basically because we just wanted them to help us out and set people straight about what the show was about. They used it as an excuse to bust people for everything, like they were searching cars and arresting people it was fucked up. So maybe people will listen because they didn't seem too willing last time.

Are you making a conscious effort to steer clear of pub shows?

T : I don't know, I don't have a problem with pub shows but I much prefer all ages shows. That's only because I've been kind of brought up in the Adelaide crust/punk scene where it's been pub shows and nothing else. I think that definitely all ages shows are the only way to go. I think that it's fucked up that people under 18 can't get in to the shows because it limits the effect that you have on people or the people that will come and listen to what you have to say. There's also the fact that pubs only have shows because people buy beer if people went to shows and weren't going to buy anything then they wouldn't give a shit about the shows. To me that's not what it's about, to me the music and the bands are the focus and pub shows tend to be a bit more like commercial, mainstream shit. Worse than pub shows and worse than all ages shows are all ages shows where they sell alcohol. I think that when all ages shows are done properly they're much better.

I was going to say something about people (myself included) bitching about all ages shows...

T : Yeah, that all relates back to the whole "southy" thing where they put on all ages shows where they sell alcohol or they allow people to have alcohol and stuff. Kids don't see it as a show, they see it as a party and they just want to fuck themselves up and unfortunately they're the only things that we've had down there in the past down in that area and people still relate all ages to those kinds of things. It's unfortunate but the ones that we do hopefully will get away from that as much as possible.

Tom, do you (lyrically) draw more from personal experiences or personal observations?

T : Both, I reckon. Because a lot of things that I write about are things where I've sat down and looked at something in like the newspaper or seen something on the T.V. or the internet or whatever and I've thought that's totally fucked up and something needs to be said about it. Because if something isn't said about it then there are going to be people who just aren't going to think about it. A couple of the lyrics are about personal experiences and things that the people that I kind of hang out with are doing which get on

my nerves a bit, although I don't have enough guts to say it to their face (laughs) so I feel that I should write a song about it.

What, like some sort of outlet?

T : Yeah, maybe they'll work it out. Although they're on a political tip as well.

Do you think that shows should be more of an event in regards to food stands, leaflet distribution and record stands?

T : Definitely. Because, if the show doesn't have anything at it then it's just another social event like going to a footy match or some shit. Except the bands are the footy teams instead. It's good to have all of those things there because it's more of an opportunity for people to open their minds and check out some new ideas and start questioning. Also, to get some nice food at a cheap price and to be able to get records without paying double the price like in C.D stores. It's good because you can meet people who have similar ideals to yourself and talk, network it's good.
J : I think that it's a good thing because it's good when it's there right in front of them.
T : Because not everyone can sing in a band or play in a band or whatever. It also gives people who aren't that way inclined it gives them an outlet for what they're into so that's good I reckon.

Whether it's deliberate or not, do you see any division between Adelaide's older d.i.y. bands and the newer bands?

T : Yeah, I do, I'm not so sure that it's a deliberate thing because a lot of Adelaide's older d.i.y. bands were based around the city and the old Abbadon when it was there and we've been doing shows in the southern suburbs. I don't know whether they can't be fucked or whether they don't even know that the shows are on. We tried to have some of the older bands down there (Brighton) as well, but then most of the older bands sort of split up (eg. Yokel, Unit 1174, Price of Silence) and there's not really any of them left except for Keeth. Yeah all of those bands played there or planned to play there and it never eventuated.

Can you tell me a bit more about the proposed FOOD NOT BOMBS benefit show that is coming up?

T : It's going to happen but it's just a matter of me devoting more time to it. Its going to be hopefully somewhere in the city, it wont be at a pub it will hopefully be at a neutral venue where there is nothing else there apart from what is going on. Yeah, it will probably be about 8 or 9 bands, pretty much everything that Adelaide has to offer, ranging from Blood Sucking Freaks and Gacy's Place to us (1984), Day of Contempt, 99 Reasons Why, Keeth, Blood of Others, Sprawl and hopefully Embodiment. Just trying to get as many people as we can, firstly to make more money for F.N.B. to get the things that we need, like a van maybe and a post box. There will hopefully be people

giving speeches about it to raise awareness and maybe get some more people to come and help us out.

Tom, do you want to elaborate on the distro. that you're kind of running at the moment and what the future plans are for it?

T : When I first came back from overseas about two years ago it was my big plan to do this distro. I didn't have a lot of stuff to start with and I sold it all and I didn't have the time to put into it as much as I wanted because of Uni and everything else I guess its not really going to grow or shrink, its just whatever I get in and whatever people can be bothered sending me. I'm not going to go around chasing stuff from everywhere its just basically my friends stuff, its Swedish stuff basically just some friends. I just want to promote their bands and sell their stuff.

What issue either social, political etc. do you think desperately needs wider attention?

T : In the Australian hardcore scene sexism is something that is always there and its really visible in a major way. I don't know about in Adelaide so much but in the level of participation of guys against girls it's pretty much 95% guys and 5% girls. Melbourne is pretty cool, not so much in the bands but in the level of participation. But then you get up to Sydney and Newcastle and the bands...(pauses) I don't want to say too much but a lot of what they're standing for is stereotypical sexist bullshit. The bands apart from the kind of token girl playing bass or whatever there's not really any girls... except you know, there's like Annette at Spiral and she's right into that and Rena used to sing in Yokel but apart from that there's nothing else around. You need the girls to get in there and have an active role, like writing the songs or singing and to talk about the issues that affect them. Every issue needs to be talked about more in Adelaide, apart from maybe Veganism to a slight degree. Especially around where I live there is a huge element of homophobia everywhere basically and it comes out in ways you wouldn't imagine. When Propagandhi played here the people that went to shows didn't even know that the guys in the band were the way that they are. They started to yell shit at people that they had previously held as heroes as soon as they found out that they were gay or bi. Basically everything needs to be touched on, because in Adelaide apart from maybe Blood of Others, in the scene down south there aren't any real issues being dealt with, apart from the stereotypical vegan straightedge stuff.
J : (can't hear the tape properly but Jordan reiterates what Tom just said - trust me!)
T : For too long people in Adelaide have just stood around not giving a shit about much really that's the main reason why I want to do this band. Maybe after screaming in their faces twenty times maybe they'll work things out for themselves.

* N.B. TOM IS A STRAIGHT-EDGE VEGAN *
AND DOES NOT MEAN TO PLAY DOWN THE IMPORTANCE OF ANIMAL RIGHTS OR STRAIGHT EDGE PRINCIPLES - THESE ARE OBSERVATIONS NOT JUDGEMENTS!

(Okay this is a lame question - I'll admit!) What outcome would either of you like to see at the next federal election?

T : Um...Someone running into parliament house with a bomb and blowing the whole fucking thing up!. It doesn't make difference really because you know they're going to be doing the same thing, like with the G.S.T. it's all trivial crap, it doesn't mean anything. It's never going to change with it set up as a federal democracy set up, like how can it be representative when say 45% of the people vote against something and it still goes ahead, it doesn't make sense. They're all puppets basically, they're all in this big ...
J : Web?
T : Yeah, they're in this big entangled thing and as much as they might like to think that they're going to change everything they wont be able to as long as the system stays the same.

Are there any plans for up and coming releases or shows?

T : Yeah, we've got a show coming up in two weeks, and maybe in July...there's two bands coming over from Melbourne, Spirit and The Red Divide they'll come over here and then maybe we'll go over there with Blood of Others and maybe play a couple of shows there. Hopefully later in the year we'll put out a split, there's talk of a 7 inch, an 8 inch, a 10 inch or a 5 inch...no one's decided yet. Probably with Blood of Others and then maybe something on our own after that. I don't know what label they will be on, I think that the split will be something to do with Spiral.

Well that's pretty much it, any last comments or anything?

T : Yeah, I don't know, don't stop questioning things!

Thanks to Tom and Jordan for the interview and helping a lame arse like myself out!

AMEN!

D.S.-13

"ABORTED TEEN GENERATION"

Debut 7" by this raging new Umeå band. 13 songs of fast, fukked and furious hardcorepunk/crust/grind.

Only 40SEK/5$/£3/8DM.

Prices include postage, but feel free to glue your stamps.

BUSTED HEADS RECORDS

Box 275, 901 06 Umeå SWEDEN
fukk47@hotmail.com

"FALSE TRUTHS SERVED TO US ON A PLATE OF LIES, DECORATED WITH THE COMFORTS OF THEIR MATERIAL LIVES... BLINDED, WE CAN'T SEE."
Intro - NINETEEN EIGHTY FOUR.

(KIND OF REPRINTED WITHOUT TOM'S DIRECT PERMISSION BUT... SORRY TOM!)

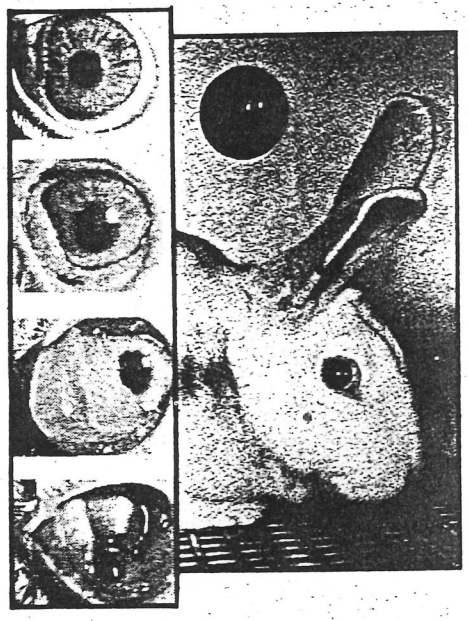
This duck had a smashed beak and multiple body wounds, but was still alive when found by rescuers.

Duck shooters don't only kill ducks, they also cripple and maim. It isn't bad shooters who do the wounding; it is part and parcel of shooting at fast flying birds with a shotgun. We regularly see ducks with broken legs and broken wings. Sometimes beaks are smashed, sometimes the end joint is shot off the wing. We have even found a live duck with a whole wing missing.

Since 1990 Animal Liberation has been at every open day at Bool Lagoon to rescue the cripples left behind by shooters. These birds are given treatment by a vet and are cared for until they can be returned to the wild.

Duck shooters are a small and declining section of the South Australian community. Public opinion polls show that a majority of people are opposed to this blood sport.

We need your support to put an end to the carnage and cruelty once and for all. We need rescuers and financial support for the rescue operations. We need people to lobby politicians to ban duck shooting, as has happened in Western Australia.



The eyes of rabbits used for product testing. The eye at the top is normal. The other eyes show increasing amounts of damage from top to bottom.

We shudder at the thought of pain and damage to our eyes, yet this is what rabbits suffer in the Draize test. This is a test of the eye irritancy of products such as cosmetics, shampoo, perfume, detergent and household cleaners.

Several states, including South Australia, have banned the Draize test. However, many overseas companies who sell products in Australia still test on animals.

You can stop this cruelty by not buying animal-tested products.

Ask for our *Cruelty-free Shopper*, and use it when you go shopping. Support companies who don't test on animals.

Animal Liberation

Working for Animals

P.O. Box 126 OAKLANDS PARK South Australia 5046

HARDCORE/PUNK MAILORDER/DISTRIBUTOR/LABEL.

SPIRAL OBJECTIVE RECORDS

SPIRAL #0 - J CHURCH (US) "Waiting On The Ground" 7"EP

Prolific San Francisco pop-punk - unreleased tracks remix end of Conger Curse

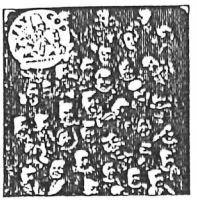
SPIRAL #1 - STEADFAST "Whine" 7"EP

SOLD OUT

SPIRAL #2 - HELLNATION (US) 7"EP

SOLD OUT

SPIRAL #3 - FLYCOP "Spaghetto" 7"EP



RE-PRESSED SOON?

SPIRAL #4 - DROPDEAD (US) 7"EP

SOLD OUT

SPIRAL #5 - PRICE OF SILENCE 10"

10 songs of strong, political hardcore punk that mixes up loads of styles and pace changes. Powerful, intelligent, different, great!

SPIRAL #6 - UNIT 11:74 7"EP

Brilliant furious, groove fuelled hardcore/powerviolence from Adelaide. Wow! Lots of changes and great screech/growled vocals

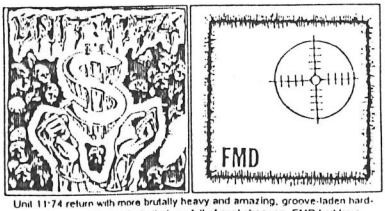
SPIRAL #7 - FALLOUT "Louder Than Words" 10"

SOLD OUT

SPIRAL #8 - NAILED DOWN "Deadly Lack of Bacteria" 7"EP

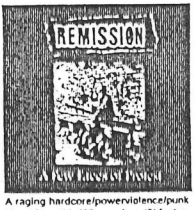
10 tracks of manic hardcore from this Perth trio. Blasting Swedecore crust

SPIRAL #9 - UNIT 11:74 / FMD (US) split 7"EP



Unit 11:74 return with more brutally heavy and amazing, groove-laden hardcore/powerviolence blasts that are full of cool changes. FMD hail from Tennessee and do the screechy hardcore/powerviolence thing

SPIRAL #10 - REMISSION "A Few Faces of Protest" (US) 7"EP



A raging hardcore/powerviolence/punk blend from this Wisconsin outfit featuring ex-Default guys. Dual vocal attack.

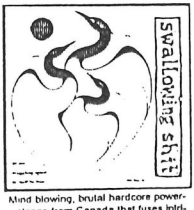
SPIRAL #11 - HEADS KICKED OFF 7"EP

9 songs of breakneck intensity. Powerful heavy hardcore thrash from Melbourne with great political lyrics. Brilliant

SPIRAL #12 - GACY'S PLACE / SEVEN FOOT SPLEEN (US) split 7"EP

Gacy's dish out 3 thrashy tracks of pissed off Aussie hardcore punk at maniac speeds, while Seven Foot Spleen come from Florida and serve up 2 classic sludgecore tracks reminicent of Eyehategod. Another great Australia/USA split

SPIRAL #13 - SWALLOWING SHIT (CAN) "Struggling Spirit..." 7"EP



Mind blowing, brutal hardcore powerviolence from Canada that fuses intricate melodic bits with intense craziness. Benefits the Jabiluka blockades.

SPIRAL #14 - WA EAST TIMOR BENEFIT 7"EP

Heads Kicked Off, Forward Defense, Coach, Undertone & James Brooks. Proceeds from the record to help the people of East Timor

SPIRAL #15 - YOKEL 7"EP

10 tracks of heavy, chunky, riff-ridden hardcore from this inbred Adelaide outfit. Deep/screamed mf dual vocal madness

SPIRAL #16 - RED STAIN 7"EP

This Japanese trio living in Sydney deliver a noisy piece of vinyl full of crazy, hardcore crust. Manic blend!

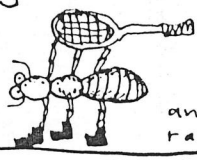
7"= $5.00 ppd / 10" = $10.00 ppd

COMING UP NEXT: Spirit 7" (split label release with Penfold Records - amazing, unique emo from Melbourne), Drawback/Malefaction (Can) split 7" (finally! chunky riff o rama hardcore heaviness on everybody's behalf), Australian HC green benefit LP (??? - wait 'n' see) and Coach/Tumult (Germany) split 7" (crazy, flat-out hardcore from across the globe) Also, distributed thru Spiral Objective, Yokel/Piss Poor (US) split 7" (an assault of local and abroad fast and heavy hardcore powerviolence) on Organic Records

PO Box 126, Oaklands Park SA, Australia 5046 Fax: +618 8276 5078 email: spiralobj@adelaide.on.net

this is an ad for my cartoon book called "picnick without ants (or badgers)"

- its really quite dumb
- its small
- its purple
- it costs five dollars and you can probably eat it if you don't get it.



one of the ants that didn't come had three boots and a tennis racket on its feet.

available at: midfield bookshop
unibooks
urban cow studio
pneumatic records and thru
spiral objective mailorder.

ta!
pichick

t-shirts now available of

- see spot run
- daft ichabod
- the anteater my friend....

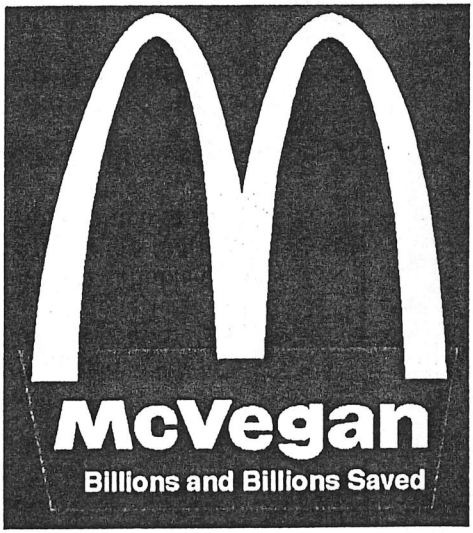
$15.00 ppd from me. or see. pneumatic records.

MILK, IT'S LEGENDARY STUFF...

Sick Cows Are Manipulated For Greater Yields

Dairy cows are treated like milk machines and sustain a great deal of abuse. To the dairy farmer the welfare of these animals is much less important than the amount of white fluid extracted from their udders. Dairy cows are milked for 10 months of the year and kept constantly pregnant with pregnancies overlapping seven months of the milking period. This intense treatment designed to boost milk production to ten times its natural level is now being augmented with the use of BGH (Bovine Growth Hormone) which further increases output while at the same time making the animals even more susceptible to infections and disease. To compensate, their feed must be laced with doses of antibiotics to keep them functioning. Despite this measure the average lifespan of a dairy cow is only four years. A cow would naturally live to be 20 to 25 years old.

What happens to the calf? Shortly after birth the mother and calf are seperated, and the mother is sent back to the milking machines. If the calf is female she is doomed to the same fate as her mother. If the calf is male he is of little use to the dairy farmer so the infant is often sold to a veal producer. Most veal calves are the male offspring of dairy cows so the consumption of dairy products indirectly supports the veal industry.



Creative work is the means by which we actualise our potential.
Capitalism leads to alienation because people are deprived of creative labour.

* the assembly line and increasing division of labour.
* people made appendages to machines which is dehumanising.
* people do not own or control the means of production and spend their lives in increasingly large organisations.

PICNICK

Picnick is a local artist/musician who has sketched, scribbled and painted in the Adelaide area (particularly in the d.i.y. scene) for a while now. Outside of his musical interests (Nick used to sing and play bass in Bollard) Nick tells me that he has always had a passion for art. Most people in and around Adelaide would have, at one stage or another, seen some of his gig fliers. Nick's work varies from anything from small, two-minute ink sketches and band fliers, to full size oil paintings on canvas. His instantly recognisable style (and warped sense of humour) has seen him become quite a well-respected artist among most Adelaide folk. After releasing two totally d.i.y. Books and receiving a lot of encouragement and praise, Nick has now released his own t-shirts and has plans to do a lot of other stuff. I caught up with Nick one Tuesday night to find out what he was up to and what he has planned for the future.

Have you had much time to focus on your art lately, since the break up of Bollard?

Yes and no, I've had more time definitely, I've been playing a bit of music lately but I can only do my artwork when I really feel like doing it. Even though I've had more time I don't know if I've actually achieved any more. I have been doing a lot more cartoons lately, which has been really good but as you would know I'm getting back into the music thing as well. I guess that it's more of a case of having the inspiration to do it rather than having the time to do it, I think that I would make time to do it.

I've noticed a lot of variation in the work that you do. For example, I've seen the Bollard CD cover and that's really different to the ink stuff that you do. What other stuff do you do and what other media do you work with?

I'm exploring new stuff all of the time, I have no technical background in art. It's easy to have hold of a pen and just doodle with a pen, so primarily that's the stuff that I do, like detailed stuff with pen and ink. My cartoons I also do in pen and ink as well, but even since I started doing my cartoons I've been painting as well and slowly, I don't know if I've been getting better but I've been certainly trying to get better and trying to explore new things. When I went away overseas I had a visual diary and that I think showed how much I was expanding with different styles and I was trying lots of different stuff. I see stuff that I really like and I just try to do it because I don't have the know how to do it. I just look at things and think, "Hmmm, I wonder how that was done" and then I'll have a play with it and that's part of the fun for me is doing that. The stuff on the Bollard album, the cover was a painting that I did a while ago. My paintings I think have changed as well, I think that they started off really quite sort of surrealist, without having that realistic element in it as well because I'm not particularly good at drawing things realistically. They have kind of mutated a bit because I think that my paintings are becoming a bit more like my cartoons now, in that a lot the figures in the paintings are kind of cartoon like and a bit over exaggerated.

I'm tending to get away from the minute detail that I have in my ink stuff with my paintings and going for a broader, more diffuse sort of look, I don't know if that makes any sense. My paintings are evolving as well and also I'm doing a lot of other stuff as well, I'm doing a lot of collage type things. I guess I'm getting inspired by stuff that I'm seeing in magazines and some of my memories of things, like Monty Python and the stuff that Terry (couldn't hear his last name – sorry Nick) used to do I thought was amazing and it's got a kind of comical edge to it. I really like the idea of collecting objects and using those as the basis for my paintings, so I'm playing around with that. But I still do my really detailed ink stuff because that just comes really natural in the way that it comes out. It's also the easiest for me to do because it's portable.

Other than the fact that you haven't had any technical training, is there any other reason why you haven't pursued a more artistically involved field as your career?

Sometimes I wonder that, I'm always questioning why I am doing what I am doing for a living. I just had the wrong impression of artistic endeavours while I was at high school. I just always thought that they were a bit flakey and not serious. I guess that most of my peer group wanted to go on to Uni and do things like science and engineering and it never occurred to me that art was an option. I stopped doing art in about year ten and I could do it and get good marks but it was never a passion. I didn't have anybody around me saying, "Wow, you should really do this" or promoting that. I've always kept doing it as a personal thing, I was saying to somebody the other day that my art is like another limb.
If I ever lost the ability to do my art or ever lost the desire to do it, I think that it would be like losing an arm or something. It's something that has always been there for me and it's like a limb. I think that that's the major reason why I didn't follow it up, I think that I basically never met the right people or an inspiring individual who said "Wow, I think that you should pursue your art". But the other good thing I think is that now that I've done something else I've got this other string to my bow and it's becoming more prominent in my life, it's coming up all of the time. I think that inevitably I will end up doing something that's more artistic than what I am doing or perhaps melding what I do now with art I'm not sure.

What has the response to your two books been like?

The response to them has been generally pretty good, I think, it's always a bit hard to tell. I took a few copies to shops interstate and I was really kind of interested in it at first and I rang them up a few times to see hoe they were going and when I got a few negative answers I ceased to ring them up any more. Other things took over and I didn't really follow it up as best as I should have. In Adelaide I think that it's gone really well, I've had lots of comments from people. I think that I've given more copies away than I would have sold, but people seem to like them and they have sold. So I kind of lied when I said that I've given them away. The first one I thought had sold out but you said that you saw a couple of copies in Pneumatic records so...they definitely don't have any more copies of the first book interstate. I've got about thirty copies left of the second one but I'm just going to take them overseas with me when I go away and take them to a few places. So, yeah, the response has been really good and to my work in general.

What, with doing fliers and so forth?

Yeah, unfortunately I haven't really had many people asking me to do fliers lately, I think that that's because people in bands want to do their own, which is fair enough. That's why it was good being in a band because I got to do my own fliers but I love doing fliers, if people would just ring me up and ask me to do them I would be more than happy to do them. I know what it's like sometimes it's hard to organise an extra person to do something, I'd love to do more fliers. The fliers that I've done in the past for other people have had a pretty good response.

I've had a really good response to the art that was on the Bollard album as well and a lot of people have mentioned it. It's also been mentioned in most of the reviews of the album, I think. So from my point of view that was really pleasing.

Have you ever had any support from the mainstream press (such as the Advertiser) Have you ever received a mention?

With my art? Nah, I think that with the mainstream press it's like if you knew people in those places, like I could easily get something written about me. I feel a bit funny about that; I don't really like the Advertiser to start with. I was thinking about this today, I'm kind of tormented because I really like the d.i.y ethic, but with my art I'd be really happy if someone published a book. I'd be really chuffed if someone said to me, "look, we're going to pay for you to put a book out" rather than me having to pay for it all myself. I'm a bit ideologically torn, I would like to do it, I think I would like someone to approach me rather than me having to grovel.

Do you think that some artwork is unreasonably overpriced? (As in the price in comparison to the time spent doing it)

Now you're coming into a real grey area! Like pricing artwork, I've never had much of a clue about that I've always found it really hard to price my own stuff. I think that I will be having an exhibition, hopefully by the end of the year and that's going to be a challenge to come up with prices again. I think that the person who does it, if they really like the piece that they've done, no matter

how it looks to anyone else, then they should put a really high value on it. I've also liked the idea that art can be done by anyone, you know? art is not a classist thing. It always seems to be, you know when you see art in these galleries and it all seems a bit hoighty toighty. (Nick's words – not mine!) Some of the art that is hanging on the wall is so far removed from the situation that they were created in, you know in a scummy studio by someone covered in crap doing the artwork. So, I think that it sometimes gets taken out of the hands of the artists and into the hands of the person marketing the art and the artist has to make that decision. They'd be happy to get that exposure and let someone else do the bullshit work of selling it. I don't know I think that it's up to the individual, I don't think that anyone else can really say any more really, that's how I feel about it. I always have a hard time trying to price my own stuff, I have no idea. Some things that may look really simple but there's something about them that you really like then I would tend to put a high price on that so that nobody would be tempted to buy it.

With the exhibition will it be a cross section of all of the work that you have done?

I don't really know at the moment. I've kind of collected a few paintings over the last year and I would dearly like to exhibit my paintings but I've got a lot of ink drawings and I think that it is going to be easier to exhibit the ink drawings. Because they're smaller and I can get them framed a lot cheaper basically. I think that they're a bit more coherent than the paintings. The paintings tend to jump around a bit more but having said that... (at this point Scott and Nick discuss what paintings they like best and why) It just depends on the space. If I can find a place that is reasonably big and I can easily put it all together then I might do that. A few friends of mine have recommended not putting it all together because it might look a bit tacky but that's just their perspective. I had an exhibition years ago that had paintings and ink drawings all together and that seemed to work all right. I think that it can work. I'll just have to wait and see hopefully, I can organise it I'd like people to see what I've been doing and I think that it would be interesting for people to see because my art has changed a lot since my last exhibition. Some of it has changed but some aspects are the same.

Would you class your art as purely satirical or would you say that it's an emotional expression as in a feeling or thought?

Yeah, I guess it is, I think it's both. I think that we all have aspects to us that can only be expressed through stupidity. You can express that in a little cartoon or you can tell a joke to someone or you can act a bit strangely. That's kind of part of it, but on the other level there are things that I cannot express any other way. Often I'll start painting and not have any conception of what is going to happen and it will just come out. So, I guess in that way it's an expression of what's in there and what hasn't got an outlet in any other way. So it comes out in the form of paint on a canvas or ink on paper or whatever it's like music in a way. I f I was proficient enough to write music and then improvise then that would be the equivalent I think. It seems like just by doodling and doing a lot of art you intuitively know a bit more about what to do and what looks good on paper. You learn to work within your own boundaries and I guess that's developing your own style as well. It's both, the cartoon side of it is not so much expressing something that can't be expressed in words because a lot of it is in the captions and they're often what I think of first. So that's just an

expression of my stupidity and ridiculousness whereas the other stuff is an expression of emotional things. Often if I'm going through a bad personal time I'll do art it's what I like doing and I'll often be thinking about what I'm going through and use metaphors in my paintings to do that. More often than not I'll just make marks on the paper that appeases me somehow.

Would you say that most of the hype surrounding the fringe and Adelaide festival is a misrepresentation of the depth of talent in Adelaide. Or would you say that Adelaide is a pretty artistically rich city?

Oh, I'd say that Adelaide is an extremely artistically rich place. The people that I know of that are really amazing artists you really have to seek them out, there is a good example standing over there (referring to his friend, the very talented singer/song writer/guitarist Scott) I really don't have much to do with the "art world" as such but occasionally I'll meet people and see their work and think, "Fuck, this is amazing" and I'll ask them if they've ever had an exhibition and they'll say no. It's really hard because people try and make a living out of their art and they get really despondent because they can't and then they'll hide away and not do anything with it. Or it could be a purely personal thing, people like doing their art just for themselves and that's fine too, that's really nice. But you have to go and seek those people out in order to see it. I think I've been inspired by people like Glen from Lawnsmell, that kind of art you know. He's incredible, he's prolific and really spun out and just doing his own thing. I have no doubt that if he ever wanted to have a massive exhibition of paintings he would probably have enough stuff to do it. It would probably be really well attended, but he's just chosen to publish stuff himself and get other people to do exhibitions of fliers, he's a really good example I think. I can't think of any other people, there are people like Jungle, have you heard of him? He's this kooky little guy I've only ever met a few times but he's been around the Adelaide punk scene for years and years. H e does these really amazing paintings, really detailed paintings, I don't know I use the word "naïve" because I don't know a lot about art, they're really interesting, he's definitely got his own style. Urban Cow have got a few of his paintings, he's probably held exhibitions but they were probably in really obscure places. (Scott tells Nick about Jungle making birthday cards for friends) That's great, I like doing that stuff too! Yeah, well that's what you do, you do your art as a part of every day life. It doesn't sit outside of it, it's just a part of life and if people like it and they want to see it then it's good, you can show people your stuff.

With some of your art that I have seen, I have noticed that it has been used in conjunction with your day job and associated fields, is that what you mean?

Do you mean with the biochemistry stuff that I've been doing? I think that I've come to the decision lately that I want to spend more time incorporating science into art.
Because I think that intrinsically they are quite interesting and quite asthetic and I've always liked things that are quite weird and they catch your eye. I think that in science there are lots of images that a lot of people wouldn't have access to, so I would like to use some of them in my art. Whether it's for scientific purposes or just for the sake of my art.

As a last question do you want to say something about your t-shirts? How many designs do you have?

I think that there are five designs and I've done five of each one. It just depends on the demand, if they sell then I'll probably print some more. At the moment they're at home. (Scott suggests selling Picnick pillowcases after Nick gave him one – this makes us all laugh) Some special people have special pillowcases made for them as well. I'll be branching into nightwear soon and quilts and kitchenware, Picnick blimps! I've got them at home but I haven't really done anything about getting them out anywhere. I think that Pneumatic records have a few but that's the only place I think. But over the next month or two to get some time to take them to a couple of places and see if they want to display them. T-shirts are a really funny one, it's hard to find a place to display them where people might see them and they appeal to those people, there's not many places in Adelaide for that kind stuff. There are a few places like in the markets, but you've got to know people that have their own stalls because I couldn't be bothered having my own stall anywhere. Markets are a good place to do it, but what I've done in the past is when I've been a little bit broke, I've taken t-shirts out with me and in the past I used to go out and see bands and do things like that and asked people, "would you like to buy a T-shirt?". I've done the whole pub to pub salesman thing basically. In the past it's been really good because it's been mainly my friends who have wanted them anyway and I've sold them like that or I've given them away as presents. This time I think that I'm going to make a bigger effort to cover my costs. I'll try to get them out and about but if people want to write to me at my home address for t-shirts that's fine.

They're going to be in a catalogue soon called "Germ Proof" that Nick Davies from the studio is putting together. It's basically a clothing label called "Germ Proof" and he's basically using that as an umbrella label for a lot of other Adelaide artists and he's going to put together a lot of designs from different artists and put them out in a catalogue, that will be like a mail order catalogue. I think that the main aim of that will be to take it around to some weird clothing stores around Australia and say "I've got this catalogue of independent Australian art and t-shirts, would you like to buy some?". But I think that the general public should be able to get hold of that catalogue and buy stuff as well. I don't know when that's going to happen because that's been going on for the last 6 months, it wont happen over night but...

Any parting quotes or comments?

Um...Does anybody have a band name? No, I don't know, just do your own stuff that's my credo basically. If you find something that you really like doing artistically just do it, fuck what everyone else thinks! Enjoy it yourself, because no one else will enjoy it unless you enjoy it yourself. If you enjoy it then there's a good chance that other people will too.

THANK YOU NICK - FIRSTLY FOR THIS INTERVIEW AND SECONDLY, FOR ALL OF YOUR HELP AND ENCOURAGEMENT!

REVIEWS.

7 INCHES...

DAHMER - 9 TRAX 7" '96

SPINELESS REC. P.O. BOX 524 STN. C MONTREAL H2L 4K4 CANADA

THIS RECORDING RULES!. IT'S NOW 2 YEARS OLD BUT I'M NOT FUSSED. REMINDS ME A LITTLE OF OLD LOCALS COACH - EXCEPT MORE HARSH I KNOW IT'S HARD TO IMAGINE. I GUESS IT'S THE DISTORTION THAT REMINDS ME OF COACH. 9 SCARY, FLAT FUCKING CHAT SONGS IN FRENCH. SONGS NAMED AFTER SOME REMARKABLE CHAPS SUCH AS HENRY LEE LUCAS AND THAT HUGGABLE, BIG OL' LOVABLE MASS MURDERING BEAR, ED KEMPER.

THE MESSAGE ON THE BACK COVER IS PRETTY CLEAR - "FUCK ALL SEXISTS, HOMOPHOBES AND RACISTS" - I GUESS TRANSLATIONS AREN'T NECESSARY WHEN WHAT LITTLE ENGLISH IS WRITTEN ON THE COVER IS SO BLATANT. HEAVY, DISTORTED HARDCORE WITH EQUALLY DISTORTED VOCALS AND ANIMAL TYPE NOISES.

SLEEPASAURUS / HELLBENDER

SPLIT 7" MOTHER BOX RECORDS 60 DENTON AVE. EAST ROCKAWAY, NY 11518

I HAVE A REAL SOFT SPOT FOR CATCHY POP TUNES THIS SPLIT HAS OCCUPIED THE TAPE PLAYER IN MY CAR FOR A WHILE. SLEEPA... PLAY PUNCHY MID-PACED POWER POP SIMILAR TO PINHEAD GUNPOWDER BUT WITH NICER VOCALS. TRACK 2 "SCENES" IS MY FAVOURITE - IT STARTS WITH A WELL PACED INDIE SOUND (CLEAN GUITARS) THAT A LOT OF INDIE BANDS WOULD KILL FOR AND BREAKS INTO A PUNCHY TUNE. HELLBENDER ARE EQUALLY JUST AS COOL - DAMN CATCHY WELL SUNG DITTIES. THIS IS A REALLY GOOD MATCH UP. THE SOUND QUALITY IS GREAT ON BOTH SIDES AND IT COMES ON MILKY SKY BLUE VINYL. 4 SONGS IN TOTAL WHICH IS PRETTY MUCH STANDARD. $3 WELL SPENT IN MY OPINION. SEEK IT OUT AND SUPPORT NON-GENERIC D.I.Y. POWER POP FOLK!

HANSHAN - SELFTITLED 7"

SOLEDAD RECORDS 120 STATE NE #236 OLYMPIA, WA 98501

ANOTHER GREAT 7" RECORD. COMES IN A COOL OLD YELLOW ENVELOPE WITH A SCREENED COVER (GREEN) IT LOOKS LIKE A WOODCUT. TO MY EARS IT SOUNDS LIKE A MORE HARDCORE CROWNHATE RUIN, SAY CROSSED WITH HEROIN. I WOULD LIKEN IT TO BEHEAD THE PROPHET BUT THEY'RE NOT THAT SIMILAR. VERY ANGRY, PERSONAL LYRICS THAT READ WELL (AND SOUND GREAT TOO!) 8 SONGS OF UNIQUE EMOTIONAL HARDCORE THAT IS COMPLEMENTED NICELY BY THE UNIQUE PACKAGING. THIS IS THE FIRST EVER RELEASE I'VE SEEN ON SOLEDAD (BUT THEN AGAIN I'M BEHIND THE TIMES) WHICH IS RUN BY DAVE FROM BEHEAD THE PROPHET. I LIKE THIS VERY MUCH. YES!

BURNED UP BLED DRY

KILL THE BODY, KILL THE SOUL 7" EP.

SENSUAL UNDERGROUND MINISTRIES - P.O. BOX 8545 TULSA OK 74101.

LIKE DAHMER, THIS IS PRETTY SCARY, DARK BRUTAL HARDCORE. II MINDBLOWINGLY HEAVY SONGS WITH THROATY VOCALS - BUT NOT TOTALLY INDECIPHERABLE. IT TOOK ME A COUPLE OF LISTENS TO GET USED TO BECAUSE IT IS SO FUCKING HEAVY AND DARK. I FIND MYSELF PLAYING THIS AT ODD TIMES EG. AT NIGHT WHILE I'M TRYING TO SLEEP. THIS IS THE KIND OF STUFF THAT I WOULD PLAY WHILE EXECUTING MY PLAN OF REVENGE ON AN ENEMY - IF ONLY I WAS SUCH A BAD ASS! THERE'S A NEW 7" COMING OUT ON SLAP A HAM RECORDS WHICH SHOULD BE WELL WORTH CHECKING OUT.

DS-13 - ABORTED TEEN GENERATION

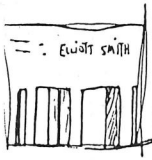
BUSTED HEAD RECORDS - P.O. BOX 275 901 06 UMEA SWEDEN

13 VERY FAST HARDCORE TRACKS. IT STICKS IT BECAUSE (TO ME AT LEAST) THIS BAND COMBINE FLAT OUT 90'S MUSIC WITH OLD SCHOOL (WHAT BORING COMPARISONS) ATTITUDE. SONGS LIKE "FUKK THE COPS" AND "SOCIETY SCANDAL" REMIND ME A LOT OF HEADS KICKED OFF - WHO THEY'RE APPARENTLY ABOUT TO DO A SPLIT RELEASE WITH - ALTHOUGH I COULD BE WAY OFF. YET AGAIN THIS IS A WELL PRODUCED RECORDING. I THINK THAT THE SPLIT IS COMING OUT ON ORGANIC RECORDS. THE VOCALS ARE PRETTY EASY TO UNDERSTAND, SCREAMED BUT NOT VERY DISTORTED. A FEW OF THE SONGS FEATURE GROUP SHOUTINGS, CHORUSES WHICH USUALLY PISS ME OFF BUT THEY AREN'T YOUR TYPICAL FIST PUMPING ANTHEMS - COOL!

BEHEAD THE PROPHET (NO LORD SHALL LIVE)

OUTPUNK RECS. POB 170501 SAN FRANCISCO, CA 94117

I CAN'T SAY ANYTHING ABOUT THIS WITHOUT SOUNDING TOTALLY BIASED. 8 SONG DEBUT 7 INCH ON OUTPUNK (FROM 1995!) THAT ABSOLUTELY ROCKS. HELD IN THE SAME REGARD AS BORN AGAIN$T IN MY WORLD. FRANTIC, PSYCHOTIC HARDCORE WITH SCREECHY VOCALS AND VIOLIN. SOME OF THE MOST INTELLIGENT, WELL WRITTEN LYRICS I'VE EVER READ. THE MOST ORIGINAL BAND I'VE HEARD IN YEARS. THIS IS THE BEST INDICATOR OF WHAT TO EXPECT FROM THEIR L.P. "I AM THAT GREAT AND FIERY FORCE" - SO, IF YOU'RE UNSURE, SPEND $5 ON THIS AND YOUR LIFE WILL BE FOREVER CHANGED - ARE THEY STILL TOGETHER? SOMEONE PLEASE LET ME KNOW - OH YEAH, FEATURES EX-MUKILTEO FAIRIES!



ELLIOTT SMITH - DIVISION DAY / NO NAME Nº 6.

SUICIDE SQUEEZE · 4505 UNIVERSITY WAY N.E. BOX 434 SEATTLE WA. 98105

ELLIOTT NO HARDCORE - ELLIOTT BE FOLK. TWO ACOUSTIC BASED SONGS FROM MR. SMITH THAT WILL PROBABLY SEE HIM BEING FOREVER COMPARED TO SIMON & GARFUNKNUCKLE - SEE I'm ALREADY DOING IT. ELLIOTT USED TO SING/WRITE IN PORTLAND BAND HEATMISER AND AFTER RELEASING 3 SOLO ALBUMS HE IS NOW RECEIVING WIDESPREAD ATTENTION - IE - AN APPEARANCE AT THE ACADEMY AWARDS. APPARENTLY THE INDIE (SELF APPOINTED) POLICE ARE UP IN ARMS, BUT DON'T FEAR, HE IS QUITE A HOWARD HUGHES FIGURE SO DON'T GET ALL POSSESSIVE JUST YET. NEW ALBUM

KARATE / CROWNHATE RUIN

SPLIT 7" - ART MONK RECORDS P.O. BOX 6332 FALLS CHURCH VA. 22040

THE KARATE TRACKS ON THIS COMES FROM THE BAND WHEN THEY WERE A 3 PIECE (THEY ARE ONCE AGAIN) THEIR TRACK 'CHERRY COKE' SOUNDS A LITTLE LIKE SEAM AND IF YOU HAVE HEARD ANY OF THEIR NEWISH STUFF IT'S A LITTLE MORE AMPLIFIED - STILL GREAT! CROWNHATE RUIN ARE EXCELLENT. SOUND A LITTLE LIKE FUGAZI WITH THAT SEMI AGGRESSIVE VOCAL DELIVERY. FEATURES FRED ERSKINE OF JUNE OF 44 (AND POSSIBLY A NUMBER OF OTHER BANDS) C. RUIN HAD ANOTHER RELEASE ON DISCHORD, WHICH I AM YET TO HEAR. IF YOU GET THE CHANCE - CHECK THIS OUT, ESPECIALLY IF YOU ARE A FAN OF FUGAZI OR DRIVE LIKE JEHU.

spirit

Spirit are a young DIY band that come from the very sunny (?) bay city of Melbourne. I first saw them at an all ages show in Feb. of this year and they really inspired this whole idea of putting a zine together. So I mailed an interview (not the best way to do these things!) to Adam (bass) who in turn passed it on to guitarist/singer Jay who kindly completed the interview and sent it back to me via Scott – the drummer (what a collective effort) Musically, they remind me of Karate, Fugazi and some other bands, other people that I have spoken to have called them an 'Emo' band, so if that's any indication at all??? Anyway, they are one of the most unique and enjoyable bands that I have seen for a very long time. Here is the interview, read on friends...

How long have you been together and how did you all meet?

We have been together for about one year. Steve (our old singer) and myself met Scott when he was in another band called 'DOMESTIC'. Steve and I hated Domestic but really liked Scott as a person and as a drummer. I had never played guitar before and really enjoyed it. Kade and I have known each other for years through 'being into hardcore' and Steve and I have been friends since high school.

Who writes the bulk of the music/lyrics and who plays what instruments?

Adam plays bass, Kade – guitar and vocals, Scott – drums and Jay – guitar and vocals. The music is written by all of us. But usually Kade or myself will come to practice with a riff or even just one measly chord and then we'll work it through various manifestations until it works itself out. In regards to lyrics it's usually Kade or myself.

Have any of you been in any other bands prior to SPIRIT and have there been any other members who have since left the band?

Spirit has two other members in the past: one being a founding member in Steve, our old singer. Steve is now in 'NAÏVE SET THEORY' a local Melbourne indie/noise band. The only other member we have had is Tim Dywelska who used to play guitar when Kade was only our second vocalist for a few songs. Tim was at the time (and still is) in Melbourne sXe warriors 'ULTIMATUM'. Prior to Spirit Kade was in 'NATION OF HATE' and 'KIARRA', I was in 'MYSIDE' and '2ND CLASS CITIZEN', Adam is simultaneously in 'JUST' and Scott was in 'DOMESTIC'.

Who would you collectively consider to be your influences?

Okara, Hal Al Shedad, Native Nod, Fugazi, Current.

My first impression of you guys led me to comparisons with 'ICONOCLAST' and other bands such as 'KARATE' and 'FUGAZI', partly due to the vocal interplay (between Jay and Kade). Would you consider this to be a fair comparison and was that the vocal/musical dynamic that you were hoping to achieve?

I think that being compared to those bands is nothing but flattering, as I have the utmost respect for their music. I would be lying if I said that we weren't influenced by their music but I hope that we have taken the musical context within which we are positioned and made it something of our own. This band has a lot of different personalities from different musical (and other) backgrounds and I can only hope that this shows in a degree of interest for listeners.

What inspires you as songwriters, both lyrically and musically?

Personally, I am inspired by the simplicity and spontaneity of thought. I strongly believe that the personal is political and my own lyrics, I can't talk for Kade, incorporate a personal, political view. However, I think that lyrics don't have to be translucent all of the time. Some of my lyrics may appear as meaningless and abstract but sometimes one word can say a lot more to me than a painstakingly structured verse. My life experiences inspire me, which may then be related back to more socially/politically relevant discourse. Musically I am inspired by the Jazz of John Coltrane and the guitar work of Okara.

Are there any continual themes running through the lyrics or is the lyrical content quite diverse due to the fact that the band consists of two singers/songwriters?

The only theme that I can uncover is that of a distaste for the contemporary path of humanity, which lacks a moral outlook, pursuing only the rational (and I use that word in contempt) maximisation of profit. It is the mindset of pillage and burn. On the other hand our lyrics are extremely personal. One example is our songs about the death of my mother last year. Hopefully our seven-inch will be in dedication to her.

From what I saw you appear really tight as a band, do you believe that that stems from practice alone or would you attribute it to having common goals and interests (or some sort of connection).

The tightness of the band I would attribute to our connectedness as people. Musically we click. I think that some people just connect on the musical level. Our music is the combination of personal skills, ideas and aims. All of these have so far progressed at a similar level. Practicing songs has never been of primary importance to Spirit. The primary aim has always been to be creative in the environment, free of structure or method. Songs arise from playing through ideas, not getting a song 'right'.

In comparison to a lot of the music that is around at the moment (in all facets of d.i.y. and hardcore/punk/indie music) your music seems to be quite different, like there isn't any established ground for this type of music in Australia at the moment. Would you agree with this statement?

Australia is only a small country with a small, yet lively, musical scene. We are definitely an anomaly in Australian hardcore. I think that in the coming years we will see more and more bands heading in a similar direction (moving away from typical hardcore sounds and freeing it up with influences from the indie scene).

In regards to the question above, have you had any trouble finding suitable bands to play with in Melbourne or have you played primarily with hardcore bands?

Melbourne has a great musical scene, but I think that due to our 'hardcore' background we are not really aware of the other bands out there that may suit us. We're presently trying to play with a lot of different bands. I guess it's a conscious effort to move away from hardcore in general (but definitely not d.i.y.). In the past we've played with bands like HC/punk bands. Very soon we will have some shows with some free noise bands and indie/rock bands.

I imagine that it would be both nerve wracking and difficult to find a largely appreciative audience at such shows due to the fact that your music requires more of an effort from the listener. In relation to what I saw at the all ages show at Flinders Uni it is as if younger crowds would be harder to get across to, has it been difficult?

We have played a few shows at an all ages venue close to where the majority of us live and the response has been great. We love playing those shows. Younger kids are less likely to have been brainwashed into being a 'this' or 'that', in terms of music. So I think that they are more open minded.

Do you play more pub shows than all ages shows in Melbourne or vice versa and what would you consider to be the down side of both scenarios?

The majority of our shows are all ages and I personally would like to keep it that way. I think supporting the all age scene is really important. The Victorian laws on all age shows are ridiculous. If the venue is licensed and they have a show with kids it must only be under 18's only! And over 18's is only over 18's! So we try and support shows where everyone is welcome, for example, the rehearsal studio shows that have been going on for a while now. Pub shows obviously have their down points – smoking, drunken fools, apathetic listeners and a culture of consumption. All age shows, which are put on by fans, are more based on productive activity, which I fully appreciate and support.

Was this your first trip to Adelaide and was Greg (spiral obj.) instrumental in getting you guys over here?

It was our first but definitely not our last trip to Adelaide. Greg was organising the P.O.S. shows and asked if we wanted to play and naturally we did. We were going to come earlier to play some shows put on by a guy called Tom (1984) that saw us in Melbourne (with our old songs and singer) at the Force Fed 9 show. But due to a number of problems we couldn't make it. We hope to go back soon. I personally love Adelaide and have some great friends that I love dearly over there. Now we have our van "Gordy" on the road we hope to make Adelaide our second home.

Given the nature of the shows that you played here and the style of your music, you all would obviously have an opinion on independent music and the d.i.y. ethic. Where do you guys stand on most of the crap that is passed off as "alternative culture" these days?

Alternative culture is so hard to find because so much of it is watered down and commodified by the functionings of capital. We live in a society full of images that produce different realities for different people and JJJ might make some people think but in reality JJJ just churns out major label commodities to be consumed. The real alternative is to produce. Do I t yourself. Either put on shows, make your own music, hunt out your own bands or whatever. Build your own community. Don't rely on JJJ or commercial stations to tell you what's cool and what's not.

I am assuming that some/ all of you are in some way or another politically aware types. What are your views on the apathetic nature of young Australians today in regards to issues that affect their lives directly or indirectly? (Such as Wik, Jabiluka, Australian govt. funding of Indonesian military/economy)

It is true that most young Australians are apathetic towards political issues that face us, but I would attribute this more to the way that our system operates than some innate laziness. The media, an integral institution in setting the agendas for debate, clouds many important issues with 'political' jargon and sets up a dichotomy between the personal and the political. No wonder people aren't interested in Native Title when they are told that it is properly within the domain of politicians. We have a tremendous amount of disrespect for these people and want nothing to do with them. The unfortunate side is that political issues then become an annoyance and reified form normal life. Unreal. Jabiluka HAS to stop, we have to find ways of making our voices heard on the East Timorese slaughtering but unfortunately the 'masses' are not interested. I have handed out flyers on various issues in the past, on the destruction of the Otway Ranges, Battery Hens and the Jabiluka mine – I can only hope that someone will gain some political motivation from seeing that they can be politically active in so many ways. We always support benefit shows, in the past for Animal Liberation, Barricade Books, Green Anarchist Activist's etc.

Would you say that [redacted] attitude is reflected in the kind of music that is popular at the moment? (like bands that convey no particular message and only serve to incite mindless violence such as moshing etc.)

Apparently the main dude from silverchair is an advocate for Animal Liberation. I hope that he can utilise his position to make a few more kids think about the way that we treat, beat and eat non-human animals.

Do you have any recordings that are available to the public at the moment and what are your future recording/touring plans?

In terms of releases we have three things planned so far,

1. A split with a Canadian band on our friend Annette's label - ORGANIC RECORDS.
2. A 7 inch recording on Spiral Objective (Split label release with Penfold recs.) in dedication to my mother.
3. Possibly a Black Sabbath cover on a compilation CD for the movement in Nigeria and the Anarchist Black Cross.

In a perfect world what three bands would you most like to play with?

Fugazi, Rites of Spring and Braid.

Who do you admire (musically or otherwise) for either their steadfast political, social or musical beliefs/thoughts and why?

Ian MacKaye, for sticking to his independent background. Peter Singer for taking Animal Liberation into the academic world and beyond, making it a household phrase. I also admire all those that commit their lives to ethical causes, such as environmental actions, struggling for Animal rights and the human right to be free.

What have been the high and low points of your life as a band to this point in time?

High – Our trip to Adelaide
Low – The period when Steve was leaving the band.

I'm pretty much out of questions by now so would you like to recommend any bands, zines or books that you would deem worth checking out?

Check out Herbert Marcuses "ONE DIMENSIONAL MAN". It's a book that will change your view of our seemingly "open" and "free" society, revealing it to be totalitarian in nature. It shows that there is free competition between unequal subjects. Peter Singer's "ANIMAL LIBERATION" is another revolutionary book. After reading this book one could not remain a meat-eater without realising how unethical and barbaric it is. Check out Okara, Blake and The Van Pelt.

I have heard the recording planned for release on Penfold/Spiral Objective and it's UNBELIEVABLE! Keep your eyes and ears open for this release - as one tubby Southpark cast member would say it's "SWEEEEET"

THANKS TO SPIRIT FOR INSPIRATION AND FOR GETTING THIS BACK TO ME DESPITE BEING BUSY WITH OTHER DAY TO DAY THINGS!
****apologies to Spirit for the lack of artistic flair shown for this interview but I was kind of pressed for time – sorry guys!****

FOOD NOT BOMBS

The money spent by the world on weapons in one week is enough to feed all the people on Earth for a year. When millions of people go hungry each day how can we spend another dollar on war? If you feel that people need food more than bombs we want you to call us today. The next few years could profoundly change the world for generations and Food Not Bombs is working to make those changes positive for everyone.

The Food Not Bombs organization is starting several projects in our area:

- Free food distribution to local people in need.
- Literature tables to provide information about food, peace and justice.
- Providing hot meals at demonstrations and events.
- Organizing creative actions in protest of war and poverty.

We invite you to work with us to provide desperately needed services and information to our community. You can make a difference.

ADELAIDE CONTACTS

Call Food Not Bombs today

DARREN : 8272 8015

PETER : 8351 2417

PO Box 8084, Hindley St, SA 5000

email · bakedbean@goplay.com

An Anarchist Society is a voluntary non-hierarchical society based on the creation of social and political structures which allow all people equal decision making power and equal access to society's wealth.

The Wildcat Collective is a group which has recently formed in Adelaide who believe that society needs to be radically changed for the better. The environment is in a serious crisis, the earth is experiencing a phase of extinction similar to that which wiped out the dinosaurs. Politicians and national and multinational companies are busy helping each other increase their wealth while workers and the environment lose out. Politicians and the media serving their own interests have tried to divide us, stopping us from working together against the real enemy, those who have money and power. We must defend diversity and oppose racism, sexism, homophobia, and bigotry.

Politicians allow mining companies to mine uranium on Aboriginal land because they believe that profit is more important than the environment and human rights. Democracy has turned into a joke, every three years we get to choose between Tweedledumb and Tweedledumber while the usual nightmare of poverty and pollution grinds on.

Many people work more hours than they get paid for, while others can't get paid work at all. Those who do work are promised shorter hours in return for implementing new technology. Such promises never seem to eventuate and in fact, increased productivity often means job losses.

Some people say that capitalism is an efficient way to organise production. Even if you accept that efficiency of production is the reason for our existence, we should still ask who capitalism is really efficient for? Billions are spent on military hardware, advertising, and electric toothbrushes while people starve.

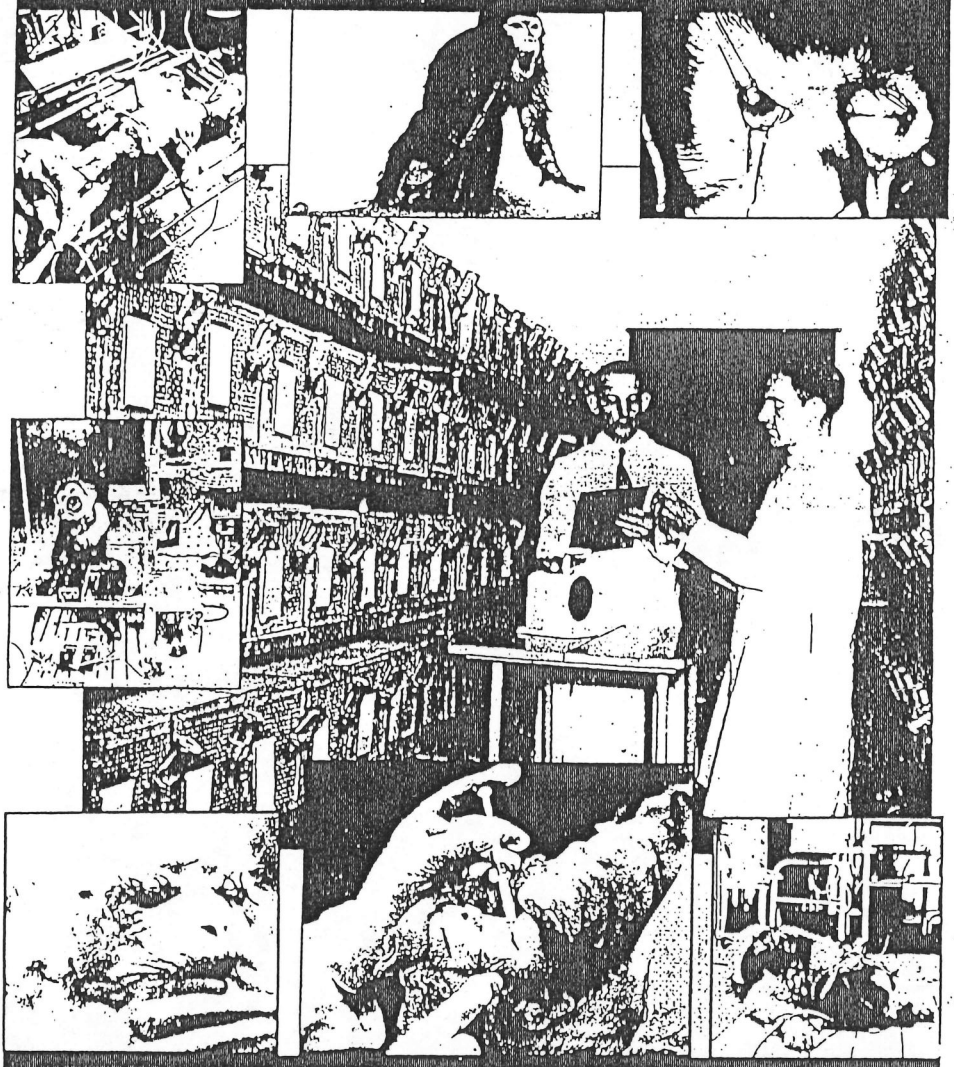
It is important for us not to merely replace one government with another. This was tried in Russia and was an authoritarian failure. Governments have a nasty habit of killing their own citizens, particularly when those citizens try to gain freedom and equality. The main outrages of history - war and tyranny - have been committed by governments, while nearly every advancement of thought, nearly every betterment of the human condition, has come about through voluntary cooperation and individual initiative.

We must learn to organise without hierarchy, the state, or capitalism. We must defend what we still have and work towards a more equitable distribution of society's wealth through organised community protests, direct action, community education, and creating non-hierarchical forms of organisation.

If you also want to change society in a positive way, or want to find out more, then talk to us or come to our next meeting. See our website for details of the next meeting

E-mail wildcat@start.com.au
PO Box 8084, Hindley St, SA 5000

BULLSHIT!



COUNTERCLOCKWISE FROM TOP RIGHT: 1) A MONKEY'S EYES BURNED BY RADIATION TESTS. 2) ANOTHER MONKEY CHAINED TO THE FLOOR OF HIS CELL FOR SENSORY DEPRIVATION EXPERIMENTS. 3) A DOG IN THE PROCESS OF MULTIPLE SURGERY, AFTER RECOVERY TO BE USED AGAIN. 4) A MONKEY IN A STEREOTAXIC DEVICE DESIGNED TO RESTRAIN IT DURING MORE PAINFUL EXPERIMENTATION. 5) A MONKEY WHOSE EYES WERE SEWN SHUT FOR SIGHT DEPRIVATION EXPERIMENTATION. 6) TUBERCULOSIS TEST ON A FULLY CONSCIOUS MONKEY. 7) A DOG STRAPPED DOWN TO THE FLOOR AFTER A HEART TRANSPLANT . . . ANIMAL EXPERIMENTATION/VIVISECTION IS A NEEDLESS WASTE OF LIFE CARRIED OUT WITH DISDAIN, CALLOUSNESS AND CRUELTY. INFORMATION GAINED FROM SUCH "RESEARCH" IS OFTEN ALREADY AVAILABLE, BUT CONTINUES THROUGH GREED IN THE RESEARCH COMMUNITY . . . ANOTHER WASTE OF LIFE . . . IS ANIMAL RESEARCH RATIONAL? THE ANSWER IS SIMPLE. THINK ABOUT IT.

BOLD DEBATE

Why are the *Bold and the Beautiful* fans wanting Brooke and Ridge together? I don't think that they should be with each other at all! Most fans would rather Ridge and Taylor together, especially me! Brooke is such a bitch for taking Ridge away from Taylor. My favourite two people are Ridge and Taylor. Ridge has had a lot of trouble with Brooke ever since they were together.

Melissa Chan
West Footscray, Vic

Ridge is scum! I love watching *B&B*, but to make it more interesting the writers should have Lauren Fenmore and Ridge get together. Ridge jumps from one woman to another, not caring whose feelings he hurts. And Lauren — well, she wants him bad! There's the perfect couple. And this would finally end the long love battle between Brooke and Taylor over Ridge.

Donna LaBartolo
Dandenong North, Vic

Ha! There you have it. At last Brooke got what she deserved. Did she honestly think she would win and then marry Ridge — *I don't think* so. Ridge and Taylor are meant for each other and that's all there is to it.

Now *B&B* will hopefully regain the viewers they lost when they find out what's happened. I am sorry to burst your bubble, Brooke fans, but just face reality and not some dream.

Nicole Place
Niddrie, Vic

I'm a Brooke and Ridge fan. But I'm upset at the storylines keeping them apart. I think Brooke's better off with Grant, to get Stephanie off her back. Ridge can marry Taylor and live happily ever after.

Anna Dintinosante,
Mill Park, Vic

What did Ronn Moss do before becoming Ridge Forrester, and is he married?

Sue, Berkeley Vale, NSW.

Ronn, born in Los Angeles, USA, on March 4, 1959, was a member of the pop group *Player* which had a number one hit with *Baby Come Back* in 1978. He is married to actress Shari Shattuck.

QUICK BUCK

P.O. BOX 915
GAWLER
S.A. 5
AUSTRA